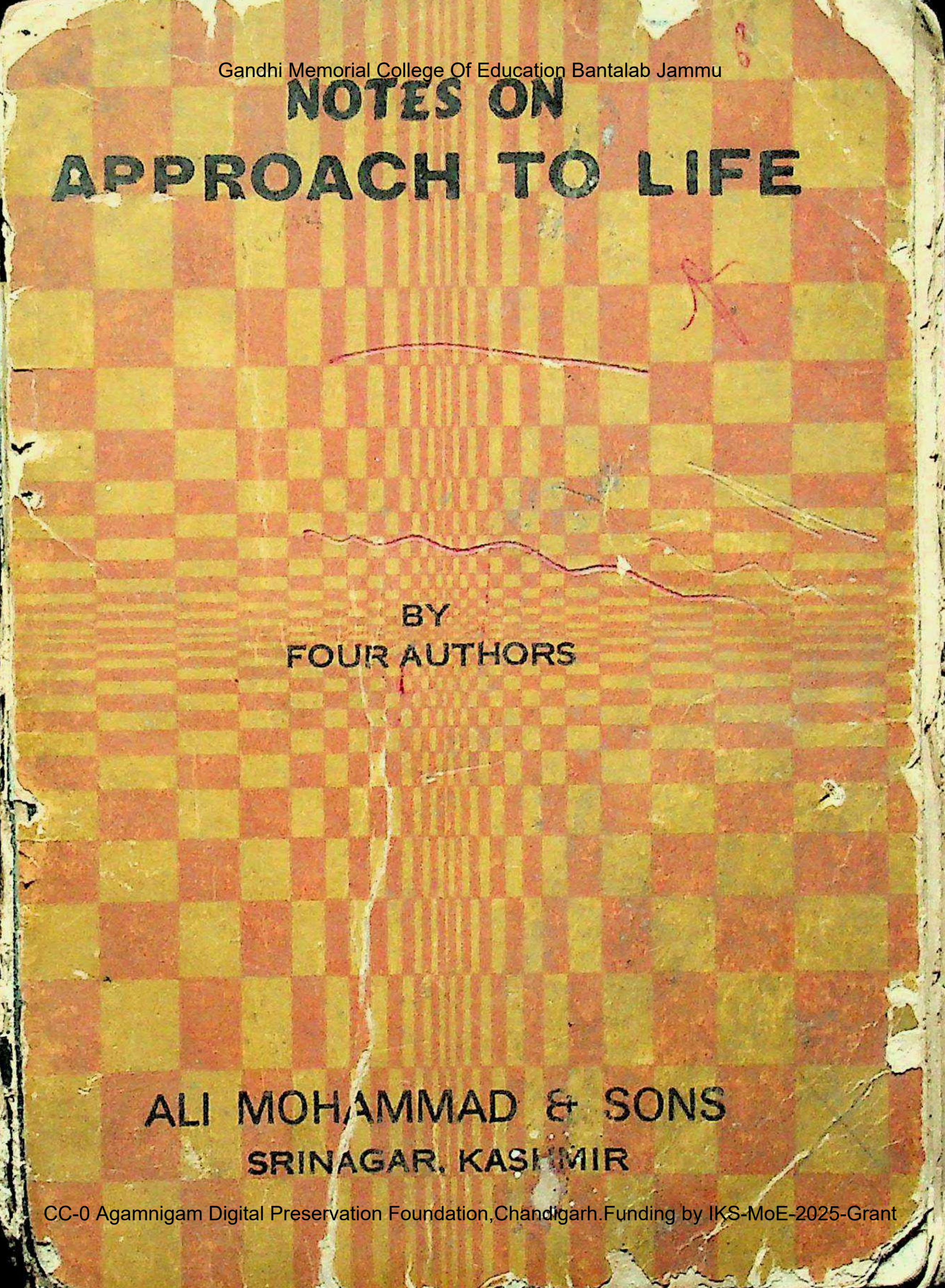

NOTES ON
APPROACH TO LIFE

BY
FOUR AUTHORS

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APPROACH TO LIFE

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Dated.....4/11/2015

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Published by
Ali Mohammad & Sons
Srinagar, Kashmir

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Price : **Rs.** 6.00

Undertaken through : V.V. Enterprisers
Composed by : Star Printing Service
Printed at : Mehta Printers, Delhi—110006

CONTENTS

Story No. *Page*

1. A Gentleman ... 1
2. Modern Gallantry ... 19
3. On Keeping Fit ... 43
4. On Friendship ... 53
5. Happy People ... 61
6. Ambition ... 75
7. On Conversation ... 87
8. All About a Dog ... 103
9. On Going a Journey ... 113
10. The Purpose of Art ... 155
11. The Beautiful ... 167
12. The Art of Writing ... 177
13. King's Treasuries ... 196
14. The Art of Public Speaking ... 224
15. The Laws of Thought ... 241
16. Science and Literature ... 251
17. Peace ... 266

Story No. *Page*

18. Civilization and its Defects ... 277
19. The Stages of Industrial Progress ... 294
20. The Value of Wealth ... 304
21. The Progress of the Mechanical Arts ... 318
22. The Beauties of Nature ... 331
23. The Present Age ... 349
24. The Aims of Education for Citizenship ... 361
25. The Voice of Humanity ... 378

1. A GENTLEMAN

A. ANALYTICAL SUMMARY

"Fineness of nature". The first quality of a gentleman is "Fineness of nature". His body and mind are both marked by a certain delicateness. His body can feel the most delicate sensation and his mind, the most delicate sympathy. But, while being so delicate in mind and body, a gentleman may have heroic bodily strength and firmness of mind.

Sensitiveness and nobleness. A man is called noble because of the rightness of his moral conduct. But his conduct is morally right only because he is sensitive to all kinds of impressions from without. Thus a gentleman's sensitiveness is a surer sign of his nobleness than the rightness of moral conduct.

Kindness and mercifulness. Kindness and mercifulness are considered characteristics of a gentleman, because these are the signs of the fineness of make in the mind.

Sympathy. But, if the man is self-centred, his sensibilities will take the form of pride, revengefulness, sensuality or greed. Therefore, sympathy is a truer sign of a gentleman than mere kindness. Even a vulgar man can sometimes be kind, but he will be kind in a hard way, whereas a gentleman will be cruel in a soft way.

Apparent reserve. We can never know how much sympathy a gentleman feels at a particular moment, because another of his characteristics is 'apparent reserve'. There are two reasons for this :—

(**a**) First, he can be open only to the other gentlemen—to whom he can express himself only by a glance or a syllable—and not to the vulgar. The latter will either not understand him or will misunderstand him.

(**b**) Secondly, since a gentleman is sensitive, every feeling has touched him at one time or another. For example, when he feels pity on hearing of a sorrowful incident, his facial expression does not change, because it is an emotion he has felt always. If a vulgar person, on the other hand, were, somehow to feel pity, he would be excited and the emotion would appear on his face, as he would be feeling pity probably for the first time.

No need of self-command. (**a**) Some people consider self-command to be a characteristic of a gentleman. But that is not so. He feels rightly on all occasions and knows how much of himself he should express on a particular occasion. So he has no need of self-command. He is always at ease. In fact, perfect ease is a sign of a gentleman. (**b**) But a gentleman does exercise self-restraint if, sometimes, he cannot live upto his own ideals. On the other hand, when a vulgar person feels unwisely, he cannot restrain himself from giving expression to the unwise feeling.

"Deathful selfishness". A friend of Ruskin's once told him that, in his opinion, vulgarity was, 'merely one of the forms of Death'. Though the author afterwards considered it a good definition, he thought "Deathful selfishness" would stand for all the most essential forms of mental vulgarity.

B. WORD-NOTES AND EXPLANATIONS

Page 3

Characteristic—distinguishing quality. **Fineness**—delicateness. **Structure**—build. **Fineness of......in the body**—*i.e.* his body is delicately built. **Renders it capable of**—makes it possible for it (to feel). **Delicate**—tender. **Sympathise**—'a great capacity for fellow-feeling'. **Simply**—briefly. **'Fineness of nature'**—delicateness of nature. This is the main characteristic of a gentleman, as he is delicate both in body and mind : and 'nature' includes both physical and mental nature. **Compatible with**—in keeping with. **This is, of course...firmness**—A man can be sensitive in body as well as in mind and, at the same time, have very great physical strength and be resolute (determined) in mind. **Is not conceivable**—cannot be imagined. **Such delicacy**—the physical and the mental tenderness (or sensitiveness), already spoken of. **Elephantine**—of, or, pertaining to, an elephant. **Elephantine strength**—A strong elephant. Here the abstract is used for the concrete. **Elephantine...boughs**—A strong elephant may push his way through a forest and not feel the touch of the branches of the trees. He will not feel the touch because his thick hide is insensitive. **Homer**—A great Greek poet of the 9th century B.C. He is the author of the famous epics, *Iliad* and *Odyssey*. **Atrides**—Menelaus, a character in Homer's *Iliad*. He was the son of Atreus. The renowned beauty, Hellen, was the wife of Menelaus, who was the king of Greece. She was carried away to Troy by Paris. This was the cause of the Trojan War, fought for many years between the Greeks and the Trojans. **But the white skin...roseleaf**—a bent rose-leaf is so soft that one can hardly feel its touch. Menelaus's body was so tender in structure that his white skin would feel even the touch of a bent rose-leaf. **Subdue**—restrain ; control. **Yet subdue...battle**—even though Menelaus's body was tender, it controlled its sensitiveness in the battle-field and behaved in a way as if it had been made of iron. **Vulgar**—the opposite of gentle ; insensitive (literally, ill-mannered). **Elephantine nature**—the nature of an elephant. **Insensitive**—that which does not feel. **Hide**—thick skin. **Clumsy**—ungraceful in shape and movement. **In the way**—in the manner in which. **Lift**—raise high. **Sensitive**—that which feels. **Capability of**—capacity for. **Pique**—resentment.

Conduct—behaviour. **Rightness........conduct**—our behaviour being based on the principles of morality. **Ultimately**—in the final analysis. **Purifier**—that which purifies or cleanses from sin etc. **Race**—the human race ; all human beings. **Though rightness...race**—although human beings are cleansed of their sins and other defects by following in their behaviour the true moral principles. **The sign sensitiveness**—sensitivenesss is the sign of a man's nobleness and not the fact that his behaviour is based on moral principles. **The make**—the constitution (of the body and of the mind). **Fine**—delicate ; tender. **Temptation**—that which persuades one to do anything wrong or foolish. **Perception**—power of perceiving. **Liable to**—subject to. **From without**—from the outside. **A coarser creature**—a less sensitive creature than a gentleman. **Little harm**—almost no harm. **Fall into wrong**—be in the position of being responsible for an error. **If its fate so**—if he is destined to be in the position to be responsible for an error. **David**—He was the second king of Israel, the first being Saul. Ruth was the great-grandmother of David from his father's side.

Page 4

Ruth—She, according to the Bible, was the daughter-in-law of Naomi. As a result of a famine Naomi, accompanied by her husband, Eli'melech, and two sons, Mahlon and Chilion, left her home in Bethlehem-Judah and went to Moab. There her husband died. Her two sons married two Moabite girls, Orpah and Ruth. After some time the two sons of Naomi also died. She decided to return to her own country, as the food-situation there had improved. But she asked his young daughters-in-law to stay on in Moab and re-marry. While Orpah agreed to do so, Ruth was bent upon following her mother-in-law. In Bethlehem-Judah Ruth would follow the reapers in the barley fields of one Boaz and glean the ears of corn left behind by them. Boaz was a very rich relative of Naomi. He subsequently married Ruth and a son, called Obed, was born to them. Obed's son was Jesse, the father of David. **Judah**—a kingdom in South Palestine mentioned in the Bible. **Is sensitiveness... spirit**—is very sensitive in body as well as in mind. **Flesh**—stands for the body. **Spirit**——the soul or the mind. **Compassion**—pity. **Restrain him from**—Hold him back from. **Murder**—the murder referred to here is the murder of Bath-sheba's husband, Uriah, the Hittite. The story runs like this. Once, when a war was raging between Israel and the Ammonites, King David went, in the evening, up to the roof of his house, from where he saw by chance "a woman washing herself, and the woman was very beautiful to look upon." David learnt that she was Bathsheba, the wife of Uriah, the Hittite, who was fighting on the battle-front. He secretly ordered that Uriah be posted in the front-line of battle, so that he might get killed. This was done and thus, in effect, David murdered Uriah. Bathsheba, who had already met David (before he took the steps to get Uriah killed) and was big with child by him, married him. **Urges him to it**—goads him on to commit the murder. **The shame...threatens him**—If he would not have got Uriah killed and married Bathsheba, he would be put to great shame, because he had met Bathsheba already and she was with child on that account. **But when his own story concerned**—because of his getting Uriah killed in order to be able to marry Bathsheba, David incurs the displeasure of the Lord, who sends the prophet Nathan to rebuke him. Nathan relates to David his own story in the guise of the parable of the ewe-lamb which runs thus—There were two men in one city ; the one rich, and the other poor. The rich man had exceedingly many flocks and herds ; but the poor man had nothing except one little ewe-lamb, which he had bought and nourished up : and it grew up together with him and his children. It was as dear to him as a daughter. A traveller once came to the rich man. He did not kill a sheep out of his own flocks and herds but took the poor man's lamb and killed it for the guest. Here the rich man stands for David, the poor man for Uriah and the ewe-lamb for Bathsheba. **His passion about it**—he feels very strongly about the killing of the poor man's lamb. **"The man shall...pity"**—In the Bible it is said that, after listening to the parable of the ewe-lamb, David remarks that the rich man should die because he has pitilessly killed the poor man's ewe-lamb. **Indignant**—angry. **This**—David. **Assuredly**—certainly.

Probably—likely. **Breeding**—up-bringing. **Indicating**—showing ; standing for. **The contrary**—the opposite (of the fineness of make in the mind) ; that is, lack of sensitiveness. **Hence...Isiah**—therefore Isiah has said. **Isiah**—a prophet mentioned in the Bible. One of the books of the Bible is named after him. **Vile**—malicious ; evil-minded. **Churl**—an ill-tempered person, or, a person of low breeding. **Liberal**—generous. **'The vile man...bountiful'**—this is a quotation from the Bible, Isiah, 32, where the qualities of a righteous king are mentioned. The last word of the quotation is 'bountiful'. There is a mistake in the text-book, where, the word is printed as 'beautiful'. **A thousand things**—a large number of things. Not exactly one thousand. **Displaying**—showing, or, expressing. **Warped**—constituted ; made by nature (*c.f.* the expression 'warp and woof'. **Bear mainly on**—be mainly concerned with. **Sensibilities**—powers of feeling. **Fastidiousness**—the quality of being not easily pleased ; the quality of being quick to find fault. **Sensuality**—love of the pleasures of the senses only and not of those of the intellect and the spirit. **Covetousness**—greed. **If he is bent on pleasure**—if he is determined that he will indulge in sensual pleasure. **When the pride is wounded**—when anything happens that hurts his sense of pride. **The passions are thwarted**—when anything stands in the way of the satisfaction of his passions. **Thwarted**—obstructed ; frustrated. **Breeding**—(good) upbringing. **On principle**—because one of the principles that he follows lays down that (he should be kind). **Ought to be**—should be *i.e.* on principle and not because he is kind by nature. **A highly bred man**—a man whose up-bringing has been very good. **In a softer way**—in a kinder way. **Understanding inflicts**—even if a highly-bred man is cruel to someone, he understands how much cruelty he inflicts on him or her. **Victim**—the person to whom he is cruel.

Page 5

For—because. **Apparent**—seeming ; not real. **Reserve**—keeping silent, or saying little ; not expressing one's feelings. **Is never reserved**—never hides his feelings. **Entirely**—completely. **Open**—frank ; not hiding his feelings. **Men of his own kind**—other gentlemen. **Open himself**—express himself ; express his feelings. **Men not of his kind**—the vulgar ; those who are not gentlemen. **Through an eternity of speech**—by using an unlimited number of clear and grammatically correct words ; that is, by clearly explaining his feelings over and over again. **Acuteness**—sharpness ; quickness. **How many of...anybody**—how much of his feelings he can express to anyone. **He gives that much**—he expresses so much of his feelings. **To give more**—to express more of his feelings. **Obliged**—forced ; compelled. **Nevertheless**—inspite of the fact (that he would express more of his feelings). **Intercourse**—social dealing. **With the world**—the people in general. **Silent**—reserved. **Silence...reserve than speech**—the gentleman finds that he can express himself to some people better through his silence than through his speech. **Misinterpret**—give it a wrong meaning. **The same sense**—the same meaning. **Assuredly**—certainly ; definitely. **'He did not make of him'**—he could not form any definite impression of him. **Precisively**—exactly. **Anywise**—in any way. **Concerning**—regarding ; about. **Efficient**—producing a result. **Constant**—unchanging. **Seldom**—not often.

His sensibility...touched him always—as his capacity of feeling intelligently is always with him, there is no feeling (however sharp it may be) which has not already touched him. **Feels habitually**—feels always. **Having some heart...him**—if he has some capacity to feel (because a vulgar man, generally, feels little). **Force the pathos...to his heart**—if you can somehow force him to feel the pathos of some situation.

Page 6

Demonstrative—one who expresses one's feelings openly so as to make a show of them. **The sensation of pity...and wonderful**—since he does not feel pity generally, when you make him feel it, the sensation of it seems to him to be something strange and wonderful. **Has walked...day long**—has always experienced the feeling of pity. **The tears...out of his eyes**—he has always had the feeling heart. **Wet**—*i.e.* with tears, indicating the gentleman's feeling of sympathy that never leaves him. **Countenance**—face. His face does not change ; that is, though his heart is full of sympathy the feeling does not appear on his face. **There being, in fact...to be done**—when a gentleman hears a story of sorrow, he tries to put, by his actions, an end to the sorrow of the person concerned. He does not like merely to express sympathy for him by word of mouth. **"Some vulgar person...hard he is"**—a vulgar person may be sitting by the side of the gentleman and you. When he does not see any sign of sympathy on the gentleman's face, he thinks that the gentleman has felt no sympathy for the person in sorrow and jumps to the conclusion that the gentleman is very hard-hearted and lacks sympathy. **The hard person**—the gentleman whom the vulgar person had thought to be hard at heart. **Changes his wonder**—then he is wonder-struck not at what he had called the hard-heartedness of the gentleman, but at his apparent reserve. **Self-command**—the capacity to restrain one's feelings ; self-control. **But it is rather...characteristic of him**—Self-command is not a distinctive quality of a gentleman. If anyone practises self-command, he only imitates a gentleman. **And desiring to express ...to command himself**—A gentleman has, by nature, the proper feeling on all occasions. He also expresses only so much of his feelings as it is proper to express on a particular occasion. So, he has no need of restraining his feelings. He would have felt such a need only if his feelings were not the proper feelings on a particular occasion, but that is not so. **Ease**—lack of restraint. **Is characteristic of him**—is a distinctive quality of his. **Perfect ease is...self-restraint**—perfect ease and self-command cannot go together. **Nevertheless**—inspite of that. **So far as...own ideal**—so far as they do not succeed in living upto their own ideals. **Need to command themselves**—stand in need of exercising self-restraint. **On the contrary**—on the other hand. **Restrain**—control. **Mistimed expression**—the vulgar man's expressing his unwise feeling at the improper time. **Unseemly**—improper. **Openness**—the frankness with which he expresses himself. **Clumsiness**—factlessness, not to be able to decide what is proper to say on a certain occasion. **Yet more**—still more. **The want of**—the lack of. **The want of sensibility...own failure**—his not being able to feel that he has been unable to restrain his feelings on a particular occasion. **Resolves itself into**—is reduced to. **Attained**—achieved ; got.

Page 7

Work out——Plan and consider the details of. **The subject**—is the subject of vulgarity as opposed to gentlemanliness. **Chatting with**—having a friendly talk with. **Keenest minded**—having the sharpest or the quickest mind ; the most intelligent. **I did not see**—I did not understand. **Met**—satisfied. **Every phase**—every aspect. **The inquiry**—the question. **Distinctive**—clear ; not vague ; such as is not liable to be confused with the other definitions. **Conclusive**—final. **Only death mingled with life**—vulgarity is death mixed with life, because, while the vulgar man is physically alive, his sensibilities are dead. **Short-worded**—brief. **Bodily degeneracy**—physical deterioration. **'Deathful selfishness'**—selfishness, the presence of which indicates the death of one's sensibilities. **Embrace**—include. **The most fatal**—likely to produce the deadliest results. **Essential forms**—basic forms ; fundamental forms.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1981

1. Elephantine strength may find its way through a forest and feel no touch of the boughs ; but the white skin of Homer's Atrides would have felt a bent rose leaf, yet subdue its feeling in glow of battle, and behave itself like iron. **(Page 4)**

Context. This extract is taken from Ruskin's essay, *A Gentleman*.

Explanation. According to Ruskin, a getleman is characterised by "fineness of nature". He is sensitive in body as well as in mind. But this sensitiveness can go together with bodily strength and firmness of mind. Ruskin gives the example of an elephant. The elephant has a thick and insensitive hide. He pushes his way in the forest through the thick boughs of its trees. The boughs strike against his body, but his thick hide does not feel their touch. As a contrast the author mentions Homer's Atrides ; that is, king Menelaus of Greece, whose wife, Hellen's abduction by Priam to Troy was the cause of the Trojan War. Ruskin says that the white skin of Menelaus was so sensitive that he could have felt even the touch of a bent rose petal. But, in spite of his body being so sensitive, he possessed tremendous mental firmness. While the battle raged fiercely, King Menelaus could exercise self-control. He was so unswayed by emotion that he behaved as strongly as if his body were made of iron.

2. I do not mean to call an elephant a vulgar animal, but if you think about him carefully...capability of pique on points of honour. **(Page 4)**

Context. This extract is taken from *A Gentleman* by **Ruskin.**

Explanation. Ruskin says that a gentleman is sensitive in body and mind But this sensiveness can go together with heroic bodily strength and firmness of mind. He gives the example of an elephant whose hide is so thick and insensitive that he does not feel the touch of the boughs of the forest-trees as he pushes his way through them. But, Ruskin goes on to say that, for that reason, he does not call an elephant a vulgar animal ; that is to say, an insensitive animal. If we study him well, we shall find much in his behaviour to prove that an elephant is a sensitive animal. We shall find that he is as gentle as it is possible for an elephant to be. No doubt, his hide is insensitive and his foot shapeless and ungraceful. But, if a child lies in his way, the elephant does not plant his foot on it and crush it to death as big animals would generally do. He lifts his foot and plants it away from the child and does not kill it. Again, although the elephant's hide is insensitive, his trunk is very sensitive ; which shows that the whole of his body is not insensitive. And then his mind is still more sensitive. An example of this is the fact that he is very mindful of his self-respect. If his self-respect is mortified, he will not rest till he has had his revenge.

As an illustration of the last point we may cite the well-known story of the elephant and the tailor. The tailor pricked the elephant's trunk with a needle instead of offering him a bread ; the elephant filled his trunk with mud and water at a nearby marsh and emptied it on the clothes in the tailor's shop.

3. Thus David, coming of the gentlest as well as the royalest race, of Ruth as well as of Judah, is sensitiveness through all flesh and spirit ; nor that his compassion will restrain him from murder when his terror urges him to it ; nay, he is driven to the murder all the more by his sensitiveness to the shame which otherwise threatens him. **(Page 4)**

Context. This extract occurs in *A Gentleman* by John Ruskin.

Explanation. The author says that, since a gentleman is sensitive, he is open to all sorts of temptations, which would do little harm to a vulgar man. And if, because of ill-luck, a gentleman is face to face with such a temptation, he is liable to take a very wrong step. To prove this point Ruskin gives the example of David, the second king of Israel.

David belonged to the royal race of Judah, an ancient kingdom in South Palestine. He was also a descendant of the noble Ruth. After her own husband's death she followed and looked after her mother-in-law, Naomi, who also was a widow and both whose sons had died. She lived a life of utter poverty with Naomi and did not re-marry, as she wanted to look after her. When she married the wealthy Boaz subsequently, at the insistance of Naomi, she continued to regard her as her mother-in-law and looked after her. Being one of her descendants, David was noble, too. As a true gentleman, he was very sensitive. But because of his sensitiveness he committed a grievous wrong. Once, while Israel was locked in fierce battle against the Ammonites, he chanced to see Bathsheba, the wife of Uriah the Hittite, bathing. He fell in love with her. He had her brought to his palace, while her husband was away fighting at the battle front. Though she returned home, she was with child. Being a sensitive man, David was terror-stricken lest the fact should be known and lest he should be put to shame. So he ordered secretly that Uriah should be posted in the front-rank of battle so that he might get killed. And Uriah got killed in the same way. Then David married Bathsheba.

Ruskin says that, as a sensitive man, David had the feeling of compassion (pity). But this feeling did not stop him from causing the death of Uriah. It was his sensitiveness which caused him to bring about Uriah's death. If Uriah did not die, the world would know about David's illicit relations with Bathsheba. That would have meant great shame for him and, as a sensitive man, he could not have borne it.

④ But when his own story is told under a disguise, though only a lamb is now concerned, his passion about it leaves him no time for thought. 'The man shall die'—note the reason—'because he had no pity'. He is so eager and indignant that it never occurs to him as strange that Nathan hides the name.

(Page 5)

Context. This extract is taken from *A Gentleman* by John Ruskin.

Explanation. According to the *Bible*, David, the second king of Israel, caused secretly the death on the battle-field of one Uriah, the husband of an exceedingly beautiful woman, Bathsheba. David had illicit relations with her and caused the husband's death so that he might be able to marry her. In this way he hoped to avoid the shame, which would have been his lot, if the world had known of his relations with her. For this act the Lord got angry with him and sent Nathan, the prophet, to rebuke him. Nathan related to David his (David's) own story in a parable (a story, with a deeper and hidden meaning).

He told him that there were a rich man and a poor man. The former had many flocks of sheep and cattle while the poor man had only a ewe-lamb, which he loved as dearly as a daughter. Once, a guest came to the rich man's house. He did not kill a sheep out of his own flocks for the guest, but took the poor man's ewe-lamb and killed it. Here the poor man stands for Uriah and the rich man for David. The ewe-lamb stands for Bathsheba.

Now, David was a very sensitive man. It was, no doubt, his sensitiveness to shame which had caused him to bring about the death of Uriah. But, when he listened to the parable of the ewe-lamb, he exclaimed that the rich man deserved to be put to death for killing the poor man's ewe-lamb, because he did not have feeling of pity. And he said this even though he himself had no pity for Uriah because of his sensitiveness to shame. Because of his own sensitiveness, he was so angry at the behaviour of the rich man that he thought that it was natural for Nathan to speak in parable and not to mention openly his (David's) name.

5. To them he can open himself by a word or syllable, or a glance ; but to men not of his kind he cannot open himself, though he tried it through an eternity of clear grammatical speech. (Page 5)

Context. **This extract occurs in *A Gentleman* by John Ruskin.**

Explanation. Ruskin says that sympathy is one of the qualities of a gentleman, but we cannot judge it by its outward expression, because one of his main qualities is apparent reserve. His reserve is only apparent and not real. One reason why he appears to be reserved is that he cannot express his feelings to vulgar people who are in majority. Even if he tried to explain his feelings to them in clear and lucid language, they would not understand him. But so far as the other gentlemen are concerned, he need not explain to them his feelings at length. He only suggests his feelings to them by a single word —nay even by a syllable. Sometimes he can convey to them what he feels by a mere glance. And since they are sensitive like himself, his word, or syllable, or glance is enough to convey his feelings to them.

For these two different reasons a gentleman expresses his feelings at length neither to a gentleman nor to a vulgar man. So he appears to be reserved, though, in fact, he is not so.

apparent reserve

6. But your gentleman has walked in pity all day long ; the tears have never been out of his eyes ; you thought the eyes were bright only, but they were wet. You tell him a sorrowful story and his countenance does not change ; the eyes can be wet still he does not speak either, there being, in fact, nothing to be said, only something to be done. **(Page 6)**

Context. This extract has been taken from *A Gentleman* by Ruskin.

Explanation. The author mentions two reasons for the 'apparent reserve' of a gentleman. The second reason is that, since a gentleman is sensitive always and not at a particular moment only, every feeling has touched him at one time or another. So, no feeling appears to him to be strange. The same is true of the feeling of pity. It has always touched him and his eyes have always been wet with the tears of sympathy, though to one who does not observe them keenly they appear to be only bright. For this reason, if some one relates to him a sorrowful story, there is no change in his facial expression. He feels great pity for the person in sorrow, but the feeling of pity is not new to him. So he does not get excited about it like a vulgar man, to whom the feeling is quite new and strange. Also, a gentleman does not express the feeling in words. He knows that merely expressing pity for someone is useless, so, the moment he hears of someone in trouble he starts thinking how he can help him by his deeds.

7. Some vulgar person, beside you both, goes away saying, 'How hard he is' ! Next day he hears that the hard person has put good end to the sorrow he said nothing about,—and then he changes his wonder, and exclaims, 'How reserved he is !' **(Page 6)**

Context. This extract is taken from Ruskin's essay, *A Gentleman.*

Explanation. Ruskin says that a gentleman's heart is always full of sympathy. So, if you relate to him a sorrowful story, he takes pity on the sorrow-stricken person, but the emotion does not bring about any change in his facial expression. This is because the emotion of pity is not new to him. Also, he does not express his feelings in words, because, as soon as he hears the story, he starts thinking how he can put an end to the sorrow of the person concerned by his deeds. If there be a vulgar person by the side of both of you, he thinks that the gentleman is hard-hearted, because he has not expressed any sympathy for the sorrow-stricken person. In fact, he is wonder-struck at his (the gentleman's) apparent hard-heartedness. But the gentleman starts acting to put an end to the sorrow of the person concerned. And on the following day the person is free from all sorrow. When the vulgar man hears about this, he is wonder-struck again, but this time for a different reason. Now he understands that the gentleman sympathised with the person concerned, though he did not give expression to his sympathy. He, therefore, exclaims with surprise that the gentleman is very reserved.

8. I cannot, however, construct a short-warded definition which will include all the minor conditions of bodily degeneracy ; but the term "deathful selfishness" will embrace all the most fatal and essential forms of mental vulgarity. **(Page 7)**

Context. This extract has been taken from Ruskin's essay, *A Gentleman.*

Explanation. Ruskin once asked Mr. Brett, a friend of his. "What is vulgarity ?" He replied, "It is merely one of the forms of Death !". Ruskin tested this definition and found that it summed up the true conclusion. But he felt that it should be made a conclusive definition, which should lay down what form of death vulgarity was. He felt the need for such a definition because there is nothing vulgar about Death itself. Vulgarity comes in when Death is mingled with life. Thus the author finds it difficult to frame a definition of physical Death. He cannot define all the minor conditions of the body getting degenerated, but he can define mental death, which is vulgarity. He calls it 'deathful selfishness'. This is so because, while a gentleman is sensitive and sympathetic, a vulgar man lacks the sensibilities. He has no feeling of sympathy and is, therefore, selfish. The finer emotions are dead in him and so is vulgar. Hence vulgarity can be defined as "deathful selfishness", a combination of selfishness and death.

D. QUESTIONS AND ANSWERS

Q. 1. What are the main characteristics of a gentleman, according to Ruskin ?

Ans. A gentleman's main characteristic is what Ruskin calls "fineness of nature". That is to say that he is sensitive in mind as well as in body. His body can, therefore, have the most delicate sensations and his mind the most delicate sympathies. But, with all this, a gentleman can be strong in body and firm in mind ; for example, the body of Homer's Atrides (Menelaus) was so sensitive that it could have felt a bent rose-leaf, but, while the battle raged fiercely, it behaved like iron.

A gentleman's sensitiveness sometimes exposes him to grave dangers. Since his body and mind are both sensitive he is easily tempted and may stray from the right path. David, the second king of Israel, was noble and gentle. But he was tempted by the beauty of Bathsheba, a married woman, and developed intimacy with her. Because of his sensitiveness to shame, which would be his lot if his relations with her got exposed, he got her husband killed, and married her. But, with all that, the feeling of pity never left him. When the prophet Nathan related to him his own story in the guise of the parable of the ewe-lamb, he at once remarked, "The man shall die because he had no pity."

Kindness and mercifulness are characteristics of a gentleman, because these are the signs of the sensitiveness of the mind ; just as cruelty and miserliness are the signs of the coarseness of the mind. But, if circumstances do not permit a gentleman to express his kindness, his sensibilities can take the form of pride, revengefulness and cruelty.

Therefore, an unmistakable sign of a gentleman is sympathy. A vulgar man, too, can be kind sometimes but he will be kind in a hard way. He is incapable of sympathy.

A gentleman's sympathy, however, cannot be judged by his outward expression of it. He never expresses his feelings. One reason for this is that a vulgar person, who does not feel like him, will not understand him and to the other gentleman he can express himself by a mere word, syllable or glance. The other reason is that, because of his sensitive mind he has felt every emotion at one time or another. So, when he feels sympathy, pity or any other fine emotion, he is not excited and does not feel the necessity of expressing himself. Hence he gives the impression of being reserved, though he is always sympathetic. Thus 'apparent reserve' is another characteristic of a gentleman.

It is thought that self-command also is a characteristic of him. But this is not so. Since he has the proper feeling on every occasion, a gentleman does not need to restrain (control) his feelings. In fact, it is perfect ease that is a sign of him. It is only very rarely that a gentleman needs to command himself. That is when he cannot live upto his own ideals. And then he does practise self-command.

Points to remember

1. A gentleman's main characteristic is sensitiveness of body and mind ; in short, "fineness of nature".

2. This sensitiveness can expose him, sometimes, to grave temptations and make him go wrong like David.

3. Kindness and mercifulness being among the signs of a sensitive mind, are characteristics of him.

4. But an unmistakable sign is sympathy.

5. 'Apparent reserve' is another characteristic of him.

6. Self-command is thought to be a sign of a gentleman, but, in reality, perfect ease is characteristic of him.

Q. 2. What is Ruskin's conception of vulgarity ?

Or

What is meant by vulgarity, according to Ruskin ?

Ans. Ruskin considers vulgarity to be the opposite of the qualities of a gentleman ; therefore, a vulgar man is one whose sensibilities are not refined. He is not sensitive either in body or in mind. As an instance of the insensitiveness of the body, he refers to the elephant, whose hide is so insensitive that he pushes his way through a thick forest without feeling the touch of the boughs.

A vulgar man, generally, lacks the finer feelings like kindness, sympathy and pity. But sometimes, though on very rare occasions, he may be kind. Though he is not kind by nature, he may behave kindly towards someone because he thinks it is a good principle to be kind to others. But then he is kind in a hard way.

If, under some special circumstances, a vulgar man has a finer feeling like pity, he gets excited, because he has never felt like that before. He demonstrates his feeling. In this respect he is a contrast to a gentleman, who never gets excited by pity or any other fine emotion, because he has always felt it.

According to Mr. Brett, a friend of the author, vulgarity is a form of Death. But Ruskin thinks that "Deathful selfishness" expresses all the forms of mental vulgarity. A vulgar man has no feelings like sympathy, kindness and pity. So selfishness is a characteristic of him. And since the finer emotions are dead in him "deathful selfishness" is a correct brief definition of vulgarity.

Points to remember

1. Vulgarity is the opposite of the quality of a gentleman. A vulgar man is not sensitive.

2. A vulgar man lacks the finer emotions like sympathy, kindness and pity. Sometimes he may be kind on principle, but then he is kind in a hard way.

3. If, under some special circumstances, he feels a finer emotion like pity, he feels excited about it and is demonstrative.

4. "Deathful selfishness" is a correct brief definition of vulgarity.

Q. 3. What are the causes of the "apparent reserve" of a gentleman ?

Ans. One of the characteristics of a gentleman is "apparent reserve". His reserve is called "apparent" because a true gentleman is not reserved in the real sense, but is sweetly and entirely open, as far as it is possible for him to be open. There are two reasons for this apparent reserve of a gentleman.

First, since the gentleman's sympathies are acute (sharp), he knows to what extent he should express himself to a particular person and he expresses himself to him to that extent. To most of the people he cannot express himself. He can be open only to the other gentlemen and to them he can express himself only by a word, a syllable or even a glance. To many people his silence is more expressive than speech. He need not explain his feelings to them in so many words. So far as the vulgar are concerned, if he expressed himself to them in words, they would misunderstand him. They would take his words to mean something that he never meant. Therefore, he keeps quiet in their presence.

Secondly, a gentleman being sensitive, every emotion has touched his heart at one time or another. Take the feeling of sympathy, for example. He has felt it constantly and his eyes have always been wet with the tears of sympathy, though we think that they have been only bright. So, an emotion does not strike him as something new. It does not excite him and he is not demonstrative about it. If he is told a sorrowful story,

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he feels sympathy for the sorrow-stricken person, but he does not express his feeling. Also, he would not be satisfied with the mere expression of his feeling. He at once starts thinking how he can put an end to the sorrow of the person concerned by his deeds.

Points to remember

There are two reasons for the "apparent reserve" of a gentleman :—

1. The vulgar cannot understand him and to the other gentlemen he can express himself by just a word or a glance.

2. Since he is sensitive, every emotion has touched him at one time or another. So, when he feels an emotion, he does not get excited about it.

—: o :—

2. MODERN GALLANTRY

A. ANALYTICAL SUMMARY

What is gallantry ? Gallantry means a certain respect which men are supposed to pay to females as females, irrespective of the latter's age, looks or social status.

Lamb does not consider the men of his time true gallants, because of the following reasons :—

(*a*) They are just beginning to give up the practice of whipping females in public along with the male offenders.

(*b*) Actresses are hissed off at stage by gentlemen.

(*c*) A fashionable young man does not help a fish-wife to cross a kennel or help an apple-woman in picking up her wandering fruit.

(*d*) Fashionable young men do not behave gallantly at places where no one knows them.

(*e*) If a poor woman is drenched in the rain, while travelling on the roof of a stage-coach, a rich tradesman, her fellow traveller, does not lend her his box-coat.

(*f*) If a woman is standing in the auditorium of a London theatre, none of the men seated at ease offers her his seat. Instead, they jeer at her.

(*g*) More than half of the coarse slavish labour of the world is performed by women.

(*h*) Men are gallant to a woman if she is a beauty, a title or a fortune : they are not gallant to aged and coarse-complexioned women.

(*i*) The subject of *female old age,* broached in a company of well-dressed men, excites a sneer.

(*j*) The phrases like "antiquated virginity", and such a one has "overstood her market" do not raise any offence in those who hear them spoken.

The only pattern of consistent gallantry. Lamb has met only one man who was consistently gallant. He was Joseph Paice. one of the Directors of the South-sea Company.

(*a*) He paid equal respect to females in the drawing room, in the shop and at the stall.

(*b*) Lamb once saw him standing bare-headed before a servant woman who was inquiring of him the way to some street.

(*c*) On another occasion the author saw him holding, in rain, his umbrella over a poor woman's basket of fruit.

(*d*) He paid the same respect to old women as to the young ; he would yield the wall to an old woman with as much ceremony as if she had been his grand-mother.

Susan Winstanley's rebuke. (*a*) Joseph Paice owed his sense of true gallantry to his beloved, Miss Susan Winstanley, whom he could not marry because of her early death. (*b*) Once, in the days of their courtship, he addressed to her some civil speeches as usual, but, on that occasion, she did not respond to them. (*c*) When he asked her the reason for this, she said that she had heard him rebuking a poor servant girl, his milliner, who had failed to bring home his cravats at the appointed hour. And since the milliner was a woman like herself, she regarded her being rebuked as her own dishonour ;

and decided not to accept any fine speeches from him. This rebuke was enough to make a true gallant of him.

An example for the female world. (*a*) If all the women follow the example of Susan Winstanley, men will be consistently gallant. (*b*) If a woman causes disrespect to be shown to another woman, the former deserves to be disrespected by men to that extent. She will feel this when youth and beauty leave her. (*c*) A woman should demand of her lover first to respect her as a woman and then to respect her above all other women.

B. WORD-NOTES AND EXPLANATIONS

Page 8

In comparing—when we compare. **Modern**—concerning the present age. **Ancient**—concerning the times long past. **Pleased**—satisfied. **Compliment ourselves**—Admire ourselves. **Gallantry**—showing special respect and courtesy to women. **Obsequiousness**—showing excessive respect for. **Deferential**—Respectful. **Females**—women.

Actuates—causes to act. **Conduct**—Behaviour. **Actuates our conduct**—Makes us behave in a particular way. **Civility**—Politeness ; courtesy. **In the nineteenth century...civility**—The Christians believe that they were civilized by Christ through his teachings. Hence their civility, they believe, starts from the beginning of the Christian Era. **But**—only. **Leave off**—give up. **The frequent**—the very common. **Coarsest**—the most vulgar. **Offenders**—those who have committed an offence or offences.

When actresses are not...gentlemen.—When, on the appearance of an actress on the stage, the men in the audience do not kiss so much that she is compelled to leave the stage.

Dorimant—A character in *The Man of Mode*, a play written in the 17th century by Etherage. Dorimant stands for a pleasure-loving fashionable young man. **Fish-wife—a** woman who sells fish. **Kennel**—gutter. **Hands a fish-wife ...kennel**—Helps a fish-wife to cross a gutter. **Apple-woman**—a woman who sells apples. **Wandering fruit**—The fruit

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that are scattered about. **Dray**—a low cart without sides. **Dissipated**—scattered.

Dorimant in humbler life—fashionable young men of ordinary social standing. **Who would be thought**—who would like to be considered. **Notable adepts**—Great experts. **This refinement**—gallantry. **Observed**—seen. **Admired**—so good as to evoke admiration (praise). **Box-coat**—Heavy coat for driving. **Defenceless shoulders**—the shoulders that have no umbrella over them or no thick cloth on them to protect them from rain. **Parish**—division of a country with its own church and priest. **Passing to**—Travelling to. **Stage-coach**—coach running regularly by stages between two places. **Coach**—a four-wheeled carriage driven by four or more horses. **Drenched**—her clothes being wet. **The Pit**—the auditorium; the part of the hall, where the audience sits to watch the play performed on the stage in front of them. **Sick**—perturbed and disgusted. **The exertion**—the feeling of tiresomeness caused by her keeping standing for a long time. **About her**—all around her. **Jeering at her**—making fun of her. **Distress**—Discomfort and sorrow.

Page 9

Conscience—Moral sense of right and wrong. **Significantly declares**—*i.e.* what he declares (announces) has a suggestive meaning. **Handsomer**—more beautiful than she is. **Place**—*i.e.* if we place. **Dapper**—Neat and smart. **Warehouse-man**—owner of a store; a merchant. **Rider**—A travelling agent (old use). **Confess**—admit. **A politer-bred man**—a more refined or a more cultured man. **Lothbury**—a district of London. It was a centre of business and fashion.

Drudgery—hard physical labour. **Coarse servitude**—vulgar slavish labour. **Cease**—stop.

That day—the day when all the above-mentioned signs of the lack of a sense of gallantry among men will disapper. **Boasted point**—gallantry, which the men of Lamb's day boastfully claimed to possess. **Conventional fiction**—an unreality that continues to exist in name, because it has become a convention. **Convention**—general agreement about norms of behaviour etc. **A pageant**—a splendid but empty show. **The sexes**—the male and the female sexes ; men and women. **In a certain rank**—when both the man and the woman belong to a high rank in society. If the woman belongs to a lower rank, the man is not gallant to her. **At a certain time of life**—when both are young. When the woman is old, the man does not show any respect to her. **Both find their account equally**—both are young and well to do etc.

Disposed—inclined. **Rank it**—class it. **Salutary**—having a good effect ; beneficial. **Fiction**—literally, an imaginary story, so an unreality. **In polite circles**—among courteous and cultured people. **Age**—old women. **Youth**—young women. **To homely features**—to the women of common-place looks. **As to handsome**—as to beautiful women. **To coarse complexions as to clear**—To women of ordinary looks as to beautiful women. **A beauty**—a woman of great beauty. **A fortune**—a woman, who possesses much wealth. **A title**—a woman of high rank.

Can advert to—in speaking refer to. **Female old age**—the old age of women. **Exciting**—evoking in others. **Antiquated virginity**—an unmarried girl of advanced age. **Such a one**—a certain woman. **Has overstood her market**—has waited so long that she has grown too old to get married. She has now no value in the marriage-market.

Pattern—model. **Consistent**—unchanging ; that which remains constant. **Shelter**—protection. **At an early age**—when Lamb was very young. **Bestowed some pains upon me**—took pains to train me. **Precept**—moral instruction. **Example**—his (Joseph Paice's) own behaviour, which served as an example for **Lamb** to follow.

Page 10

Composition—make, (mental) constitution. **Profit more**—Benefit more ; that is, learn more from his precept and example.

Bred—brought up. **Presbyterian**—one who believes in a church governed by elders, all of whom are of equal rank. **Brought up**—trained to be. **Females in the drawing room**

—women who were his guests. They would obviously, be women of high social standing. **Another**—a different manner of attending to them ; that is, the ungallant way. **In the shop or at the stall**—women who work in a shop or at a stall are servant-women and so of a low rank. **Never lost sight of sex**—never forgot that a woman was a woman and so was to be respected by him. **Overlooked**—disregarded. **Casualties**—chances. **Disadvantageous situation**—lower positions ; that is, when the women concerned are poor. **Inquiring of him**—asking him. **Posture**—pose. **Unforced**—natural ; spontaneous. **Civility**—politeness ; courtesy. **Embarrass**—Perplex.

Dangler after women—one who hovers about women with the intention of making love to them. **The common acceptation**—the meaning generally given to the word dangler. **Reverenced**—showed respect for. **Upheld**—supported. **Escorting**—going with her in order to protect her (from rain). **Market-woman**—a woman who sells some commodity or commodities in the market. **Encountered**—come across ; met. **Shower**—brief fall of rain. **Exalting**—holding aloft (*i.e.* over her basket of fruit). **That**—so that. **Countess**—the wife of an earl ; one of the women of the highest rank in Britain. **Reverend**—respectable. **Female Eld**—an old woman. **Yield the wall**—step aside to enable an old woman coming from the opposite direction to walk along the wall and avoid the muddy road or a gutter. **Grandmas**—grand mothers. **Preux Chevalier of Age**—a champion of old women. Preux Chevalier was a brave knight. **Sir Calidore**—the knight who is the hero of Book IV of Spenser's "Faery Queene". He represents the virtue of courtesy. **Sir Tristan**—The hero of a medieval romance. **Who have no Calidores or Tristans to defend them**—who have no courtceous and brave men to act as their champions. **The roses that thence**—their cheeks, which were rosy in their youth and had turned pale in old age. **Still bloomed...yellow cheeks**—he showed the same respect to old women with pale cheeks as to young women with rosy cheeks.

Paid his addresses to—made love to. **Courtship**—making love with a view to getting married. **Resolution**—determination. **Perpetual bachelorship**—remaining a bachelor for the whole of his life. A bachelor is an unmarried man. **A profusion of**—a large number of. **Civil speeches**—polite speeches ; that is speeches admiring her beauty.

Page 11

The common gallantries—the polite and amorous, that he generally addressed to her. **Manifested**—shown. **Repugnance**—hatred. **But in this effect**—on this particular occasion his polite remarks did not move her. **Obtain**—get. **Acknowledgement**—acceptance. She did not accept his civil speeches on this occasion. **Seemed to resent compliments**—appeared to get angry on hearing his remarks of praise. **Set it down to**—attribute it to. **Caprice**—whim ; a changing fancy. **He could not......caprice**—he could not say that her disregard of his civil speeches was due to her whimsical nature. **The lady**—Susan Winstanley. **That littleness**—caprice, which makes a person look small.

Ventured—dared. **Better humoured**—in a better mood. **Expostulate with her**—argued with her in a friendly way. **Coldness**—lack of feeling. This refers to her being unmoved by his civil speeches. **Attentions**—courtship ; being polite to her in the hope of winning her affections. **Endure**—Put up with ; bear. **High-flown**—Bombastic ; sounding important. **Compliments**—words expressing admiration. **Placed in her situation**—in the same position as she ; being loved by a young man. **Civil**—polite. **Adulation**—Giving too much respect or praise to someone to win his or her favour. **Commenced**—started. **By accident**—by chance. **Rating**—scolding. **Cravat**—old-fashioned form of necktie. **Reputed**—famous. **A fortune**—a rich woman ; an heiress. **Courting me**—making love to me with a view to marrying me. **Sat up half the night**—kept awake upto midnight. **To forward them**—to make them ready for being bent to Joseph Paice. **My woman's pride**—the sense of self-respect, characteristic of a woman. **Handsomer usage**—better treatment. **I was determined**—I made up my mind. **To the compromise of that sex**—if accepting his civil speeches would detract from the respect due to the female sex. **To them**—to his compliments or civil speeches.

Page 12

Strain of courtesy—The tendency to be courteous, which formed part of his character. **Regulated**—controlled and gave a direction to it. **Indiscriminately**—without making any distinction between one woman and another. **Owed its happy origin to** —was fortunately due to. **Seasonable lesson** —the lesson that he was taught at the right time. **Lamented mistress**—Beloved, who is dead.

Would have the same notion of —would think similarly about. **Consistent**—that which remains the same under all circumstances. **Witness**—see. **The anomaly**—Irregularity. The fact of something being different from what is normal. **A pattern**—a model ; an example. **Cold**—devoid of affection. **Contempt**—disregard ; disrespect. **The idolator of his mistress**—he shows excessive devotion or admiration for his mistress. **Disparager**—one who speaks so as to detract from (belittle) the importance of. **Despiser**—one who hates. **No less female aunt**—his aunt who also is a woman like his mistress. **Female maiden cousin**—a female cousin, who is unmarried. **Derogates**—takes away from ; lessens *i.e.* overlooks the fact of another woman being insulted. **In whatever ......dependant**—in whatever position the other woman may be ; she may be her maid-servant or somehow dependant upon her. **Diminished**—lessened. **On that score**—for that reason ; for the reason that she has overlooked the fact of another woman being disrespected. **Diminution**—the decrease in the respect that she herself will command. **Not inseparable from sex**—which are not an integral part of sex. When a woman grows old, she loses youth and beauty. **Female character**—the fact of her being a woman. **As upon a foundation**—just as a building stands on its foundation, similarly, a woman should have the foundation or the main consideration in her love making the fact that she is a woman. **To be respected...women**—To be shown the greatest respect of all other women. Just as a building stands on its foundation ; the greatest respect that a woman gets from her lover should stand on the solid foundation of his respecting her first as a woman. **Incident to**—Dependent upon. **Individual preference**—the personal preference of that particular man as a lover. **Incident to individual preference**—dependant upon his personal liking ; bis liking of his beloved better than any other woman on account of her beauty, merits etc. **Additaments**—additions. **Additaments and ornaments**—Beauty, youth, wealth, rank etc. **Fanciful**—curiously designed. **That main structure**—the foundation ; *i.e.* respect for womanhood. **Reverence her sex**—respect womon-hood ; respect a woman as a woman.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. I shall believe in it when Dorimant hands a fish-wife across the kennel ; or assists the apple-woman to pick up her wandering fruit, which some unlucky dray has just dissipated.

(Page 8)

Context. This extract has been taken from *Modern Gallantry* by Charles Lamb.

Explanation. Charles Lamb says that the men of his time (the Nineteenth Century) pride themselves upon their sense of gallantry. But he does not think that they are gallant in the real sense of the word. He thinks so, among other things, because, if a fish-wife has to cross a gutter and cannot do so unassisted, a fashionable young man, who may be near, does not lend her a helping hand. Also, he is unconcerned if he sees that an apple-woman's fruit have been scattered about by a low cart unfortunately running into her basket of fruit. He does not help these women, because they belong to a low class of society. So he is not a true gallant, as gallantry consists in respecting a woman as a woman, irrespective of the social class to which she belongs. As long as the Dorimants (the fashionable young men) of his time behave like this. Lamb will not believe that the men of his time are gallant in the real sense of the word.

(*Note* :—Dorimant is a character in Etherege's, *The Man of Mode*. He is a pleasure-loving and fashionable young man).

2. I shall believe in it when Dorimants in humbler life, who would be thought in their way notable adepts in this refinement, shall act upon it in places where they are not known, or think themselves not observed. **(Page 8)**

Context. This extract occurs in Lamb's *Modern Gallantry.*

Explanation. The author says that the men of his time (the Nineteenth Century) boast of being gallant, but they are not truly gallant. They do not respect women as women. The fashionable young men of his time belonging to the lower strata of society would like to be considered among the greatest gallants. But, the author suggests that they respect only those women with whom they are acquainted—their relatives, friends, acquaintances. They also act like gallants only at places where they are observed by the others. They do so not because they have any respect for the women concerned, but because they would like to have the reputation of being gallants. Lamb will believe that the men of his day are true gallants only when these fashionable young men show equal respect also for those women with whom they are not acquainted and respect all women at places where no one observes them.

Note :—Dorimants is a character in Etherege's *The Man of Mode*. He is a pleasure-loving fashionable youngman.

3. Place this dapper ware-houseman, or that rider, in a circle of their own female acquaintance, and you shall confess you have not seen a politer-bred man in Lothbury. **(Page 9)**

Context This extract occurs in *Modern Gallantry* by Charles Lamb.

Explanation. Lamb is of the opinion that the men of his time are not really gallant. To prove his point he gives many examples. Among these is the example of a trader who may be travelling in a stage-coach and wearing a box-coat. If a poor woman is travelling on the roof of the same stage-coach and it is raining, the trader does not take off his box-coat and spread it over the shoulders of the poor woman to save her from the rain. This is so because the woman is not one of his acquaintances. But, if we were to observe the same trader, or some travelling agent, among the women with whom he is acquainted, he will behave like the best gallant in the whole of Lothbury ; that is to say, that he will look like the most gallant trader, as Lothbury is a district of London inhibited by traders.

This proves Lamb's point that his contemporary men are gallant only to the women who are among their acquaintances. And so they are not true gallants, as truly gallantry consists in respecting all women alike irrespective of whether we know them or not or whether they are beautiful or ugly, rich or poor.

4. Lastly, I shall begin to believe that there is some such principle influencing our conduct, when more than one-half of the drudgery and coarse-servitude of the world shall cease to be performed by women. **(Page 9)**

Context. This extract occurs in Lamb's *Modern Gallantry.*

Explanation. Lamb does not believe that the men of his time are truly gallant. Having given many examples to prove his point, he says that throughout the length and breadth of the world more than one-half of the hard work is done by women. They have to do also much unpleasant work. We know that this is true. Throughout the world cooking, washing and scrubbing the floor is still the work of women. Among peasants women work in the fields also in all kinds of weather. Besides, the author says, women do most of the rough slavish work also. They still do menial jobs in hotels, restaurants and elsewhere. All this shows that men do not have equal respect for all women.

As long as women have to do this kind of work Lamb will not believe that his contemporary men are gallant in the real sense of the word.

5. Until that day comes I shall never believe this boasted point to be anything more than a conventional fiction : a pageant got up between the sexes in a certain rank, and at a certain time of life, in which both find their account equally. **(Page 9)**

Context. This extract is taken from Charles Lamb's essay, *Modern Gallantry.*

Explanation. According to the author the men of his time are not gallant in the real sense of the word. Gallantry consists in respecting all women as women, irrespective of their age, looks, fortune and so on. But his contemporary men are not gallant towards the women who are poor, old, coarse-complexioned or unknown to them. He says that, until the day comes when men will respect these women also, he will consider the gallantry of his contemporary men to be only a fiction—something that exists only in the imagination and not in reality. The men boast of their sense of gallantry but it is imaginary like a story on which a novel is based. They call themselves gallant, because it has become a matter of convention or habit for them to do so. Pageants were spectacular shows, given in the Middle Ages and, according to Lamb, gallantry is such a spectacular but empty show in his time. And even this empty show does not exist between every man and woman. It exists only when the man and the woman are both young or belong to a high class of society. When this is so, both of them feel satisfied with each other.

6. I shall even be disposed to rank if among the salutary fictions of life, when in polite circles I shall see the same attentions paid to age as to youth, to homely features as to handsome, to coarse complexions as to clear—to the woman as she is a woman, not as she is a beauty, a fortune or a title.

(Page 9)

Context. This extract occurs in *Modern Gallantry* by Lamb.

Explanation. Lamb says that the men of his time are not gallant in the real sense of the word. They proudly say that they gallant, but are gallantry is mere fiction ; that is, an unreality. It exists only in their imagination. A fiction can sometimes be salutary. That is to say, that it can, have a healthy influence on life in general. But the so-called gallantry of the men of Lamb's day is not even a salutary fiction. This is so because men respect only those women who are young, beautiful and rich, or those who belong to the highest strata of society and hold some title. But true gallantry consists in respecting all women equally. He will believe that gallantry exists in his day even as a salutary fiction when the men of his time will respect also the women who are old, [illegible] monplace features or have a rough complexion. These should be respected by men to the same extent as young, beautiful and rich women.

(7.) I shall believe it to be something more than a name when a well-dressed gentleman in a well-dressed company can advert to the topic of female old age without exciting and intending to excite, a sneer; when the phrases 'antiquated virginity' and such a one has 'overstood her market', pronounced in good company shall raise immediate offence in man or woman, that shall hear them spoken. **(Page 9)**

Context: This extract is taken from Charles Lamb's essay, *Modern Gallantry*.

Explanation. The men of Charles Lamb's day were proud of being gallant. But, according to him, they were not truly gallant. Their gallantry existed only in name. Gallantry consists in respecting all women equally under all circumstances. But in the author's day men respected only those women who were young, beautiful and rich or those with whom they were acquainted. So far as the other women were concerned, the men even mocked and jeered at them. This was true of even the gentlemen who were well-dressed. If, in the company of these well-dressed gentlemen, one of them talked of the old age of women, the others sneered. It was clear that the gentlemen had referred to this topic with the express objective (aim) of exciting such a sneer. In the company of well-bred men such phrases as 'antiquated virginity' and a certain woman has 'overstood her market' were freely mentioned. Such phrases are in bad taste. The former phrase means that a certain unmarried girl has grown so old that there are now no chances of her getting married. The other phrase suggests that a certain beautiful girl has waited for a long time to come across a suitable young man whom she would marry. She has considered no young man suitable for her, though. The result is that she has waited so long that she has lost much of her good looks and is now too old to marry.

Lamb says that, when such phrases were mentioned in the company of well-bred people, no man or woman felt offended on hearing them. Had they been truly gallant, they would have immediately felt offended, as these phrases suggested disrespect for certain women. As long as this state of affairs continued, Lamb said, he would believe that in his day gallantry existed only in name.

8. I have seen him stand bare-headed—smile if you please—to a poor servant, woman, while she has been enquiring of him the way to some street—in such a posture of unforced civility, as neither to embarrass her in acceptance, nor himself in the offer, of it. **(Page 10)**

Context. This extract occurs in *Modern Gallantry* by Charles Lamb.

Explanation. According to Lamb the men of his time were not gallant in the real sense of the word. They showed respect to only certain categories of women, and ignored the others like old and poor women or those with whom they were not acquainted. But the author knew of a man who was a real gallant. He was one Joseph Paice. He respected all women as women irrespective of their age, looks or social status. He respected a woman, even though the situation in which she was, might not be favourable to her. Lamb says that once a poor servant girl was enquiring of Joseph Paice the way to some street. Lamb was looking on and he says that Joseph Paice treated her in the same way as he would have treated a woman in a far better position. Out of respect for her he had taken off his hat. Others might feel amused to hear of this incident, but Joseph Paice was all seriousness in showing her due respect. And he bared his head out of respect for her in such a way that it appeared that it was natural for him to do so. Thus he also took care that she did not feel embarrassed while accepting his assistance. Nor did he himself feel embarrassed in offering it.

9. He was no dangler, in the common acceptation of the word, after women ; but he reverenced and upheld, in every form in which it came before him, woman-hood. **(Page 10)**

Context. This extract occurs in Lamb's *Modern Gallantry*.

Explanation. Lamb says that the men of his day were not gallant in the real sense of the word. But there was one man who was a true gallant. In fact, he was a pattern of true gallantry. He showed equal respect for all women, whether they were beautiful or ugly, young or old, poor or rich. But the author says that he was not a dangler after woman ; that he was not one of those men who hover around women in order to win their love. The fact is that he was a true gallant. So he respected women whenever he come aross them. The degree of respect he showed for them did not depend upon their looks, age or social status. He respected all of them equally for the simple reason that they belonged to the fair sex.

10. I have seen him——nay simple not—tenderly escorting a market woman, whom he had encountered in a shower, exalting his umbrella over her poor basket of fruit, that it might receive no damage, with as much carefulness as if she had been a countess. **(Page 10)**

Context. This extract occurs in *Modern Gallantry* by Charles Lamb.

Explanation. Lamb says that the men of his day were not true gallants though they prided themselves upon their sense of gallantry. They showed respect only for those women who were young, beautiful, rich, or among their acquaintances. But there was one man who was a true gallant. He was a model of consistent gallantry. He was Joseph Paice, one of the directors of the South-Sea Company. He respected women as women without any consideration of their look, age or social status. It made no difference to his sense of gallantry whether a woman was a countess or a poor woman. He respected both equally. To prove this, Lamb has given several examples. One of these is that Lamb once saw him politely escorting a poor market woman. She was an apple-seller and had been caught in a shower. While escorting her, Joseph Paice raised aloft his umbrella over her apple-basket to protect it from the rain. In extending this help to her he was as polite to her as he would have been to a countess. He respected her because she was a woman. Her poverty or low social status made no difference to him.

This instance provides a contrast to the practice of some of the socalled gallants of Lamb's time. A merchant did not lend his box-coat to a woman, who was travelling in rain on the roof of the same stage-coach with him. A dorimant (a fashionable youngman) did not help an apple-woman gather her fruit, which had been scattered, because a hand-barrow had run into them.

11. He was the Preux Chevalier of Age : the Sir Calidore or Sir Tristan to those who have no Cab-dores or Tristans to defend them. The roses that had long faded thence, still bloomed for him in those withered and yellow cheeks.

Context. This extract is taken from *Modern Gallantry* by Charles Lamb.

Explanation. Lamb says that, although the men of his time were not true gallants, he knew of one man who was a model of true and consistent gallantry. He was Joseph Paice one of the Directors of the South-Sea Company. He had respect for womanhood as such. He respected all women alike whether they were beautiful or ugly, rich or poor, young or old. Since old women were no longer attractive, his contemporary men did not respect them ; in fact they mocked and jeered at them. But, Joseph Paice was their defender and champion, as of all other women, like Preux Chevalier, who was a brave knight. He was polite and courteous to them like Sir Calidore, who represents the virtue of courtesy in Book VI of Spenser's *Faery Queen*. In this respect he merited comparison also with another knight, Sir Tristan, who appears in a mediaeval romance. The old women's cheeks had grown wrinkled and pale, and no longer looked like roses as they had looked in their youth. They were repulsive, having lost all the attraction of their young days. But to Joseph Paice this made no difference. He showed for these old women with pale sunken cheeks the same respect as he would have shown for them if they had been young.

12. But if I had been poor Mary such—a—one, *naming the milliner*,—and had failed of bringing home the cravats to the appointed hour—though perhaps I had sat half the night to forward them, what sort of compliments should I have received then ? **(Page 11)**

Context. This extract is taken from *Modern Gallantry* by Lamb.

Explanation. Lamb says that the men of his time were not true gallants. There was, however, one Joseph Paice, who was a model of true and perfect gallantry. He had become so, because his mistress, Susan Winstanley, had asked him to be a true gallant. She once heard him scolding a poor girl, his milliner, who had failed to bring home his cravats at the appointed time. Next day, when he paid compliments to his beloved, as usual, she did not show any interest in them. When he asked her the reason for this, she said the previous day she had heard him rating the milliner. She had then thought that he was paying compliments to her because she was rich and beautiful. How would he have treated her if she had been poor ? Supposing she was the milliner, she would have kept awake all the night to be able to send him his cravats at the appointed hour. But if she had failed to deliver them in time, would he not have treated her in the same way as he had treated the poor milliner ? Would he not have scolded her ?

13. And my woman's pride came to my assistance and I thought, that if only to do *me* honour, a female, like myself, might have received handsomer usage, and I was determined not to accept any fine speeches to the compromise of that sex, the belonging to which was after all my strongest claim and title to them. **(Page 11)**

Context. This extract occurs in *Modern Gallantry* by Lamb.

Explanation. Lamb says that, though his contemporary men were not true gallants, Joseph Paice was a model of true and consistent gallantry. But there was a story behind his developing this sense of gallantry. In his young days he was once paying to his mistress compliments, which she had not so far resented. But on that occasion she did not seem to like them. When the next day he asked her the reason for this, she said she had heard him scolding a poor girl, his milliner, for not delivering to him his cravats in time. And she thought that, if she had not been beautiful and wealthy, but poor like the milliner, he would have scolded her also. Then she stopped thinking of herself as Susan Winstanley, but regarded herself only as a woman. She told him that he should not have maltreated the milliner who was a woman like herself. In honouring her, he would have honoured his beloved, too. As a member of the female sex, she definitely deserved much better treatment. Miss Winstanley said that she was loved by her lover and he addressed his compliments to her primarily because she was a woman. So she decided not to accept any compliments from him as long as he showed disrespect for any member of her sex.

14. Then we should see something of the spirit of consistent gallantry and no longer witness the anomaly of the same man—a pattern of true politeness to a wife—of cold contempt or rudeness to a sister—the idolator of—his female mistress—the disparager and despiser of his no less female aunt, or, unfortunate still, female maiden cousin. **(Page 12)**

Context. This extract is taken from *Modern Gallantry* by Charles Lamb.

Explanation. Lamb says how Susan Winstanley rebuked her lover, Joseph Paice for having scolded a poor girl, his milliner. She impressed it upon him that he should respect all women alike irrespective of their social status, age or looks. The result was that he became a pattern of consistent gallantry.

Lamb wants all women to behave in these matters in the same way as Miss Winstanley did. Then all men will be consistently gallant. They will be equally gallant towards all women. The author says that, in his time, men are polite or gallant towards their wives and mistresses. In fact, they, in a way, worship the latter. But they behave towards their other close female relations in quite a different way. They are cold towards their sisters and even treat them with contempt. They hate their aunts and female maiden-cousins and even talk ill of them. These close female relations of theirs are women like their wives or beloveds. Men's different treatment of these close female relations shows an anomaly in their behaviour. If all women were to behave like Susan Winstanley, this inconsistency would not be found in the behaviour of men towards women. All men would be consistently gallant.

15. Just as much respect as a woman derogates from her own sex, in whatever condition placed—her hand-maid or dependant—she deserves to be diminished from herself on that score ; and probably will feel the diminution, when youth, and beauty and advantages, not inseparable from sex, shall lose of their attraction. **(Page 12)**

Context. This extract has been taken from Charles Lamb's essay *Modern Gallantry*.

Explanation. Having said how Miss Susan Winstanley's rebuke made a true and consistent gallant of her lover, Joseph Paice. Lamb goes on to suggest that all women should behave like her. They should ask their lovers to respect all women alike, irrespective of their social status, age or looks. A woman should not tolerate another woman being disrespected. If she has a maid-servant or if a female is financially or otherwise dependant on her, she should not disrespect them in any way. As much disrespect as she shows to them will fall to her own lot in the time to come. In her young days she is respected, because of her beauty, youth and other advantages. With the passage of time, she will grow old and lose her beauty and youth. Then she will not be respected.

16. But let her stand upon her female character as upon a foundation ; and let the attentions, incident to individual preference, be so many additaments and ornaments, as many and as fanciful as you please—to that main structure. Let her first lesson be with sweet Susan Winstanley—*to reverence her sex*.

Context. This extract is taken from *Modern Gallantry* by Charles Lamb.

Explanation. Miss Susan Winstanley rebuked her lover for having scolded a poor woman. She asked him to respect all women equally. The result was that he became a consistent gallant. Lamb says that all women should follow her example. They should ask their lovers to respect them first as the members of the fair sex and then to show them additional respect as their beloveds. Lamb uses a metaphor to bring home this idea. A building stands on a foundation on which the superstructure is raised. If the foundation is weak, the whole building will collapse ; if the foundation is strong, the building will stand for a long time. Similarly, the respect that a woman should demand from her lover as a woman is the foundation of the respect she commands. He will, naturally, show her more respect than he shows to the other women, because he has chosen her from among them to be his beloved. This additional respect is like the super-structure raised on the foundation. It will last only if the foundation is strong ; that is to say, if he respects her first as a woman. The compliments and attentions that he pays to her may be as fanciful as he likes, but they should only be like the ornamental additions to the main structure ; that is, to the respect he shows for her as a woman.

The long and short of all this is that a woman should learn, like Susan Winstanley, to respect womanhood in general and then accept from her lover additional compliments and attentions.

D. QUESTIONS AND ANSWERS

Q. 1. What does Lamb say in his essay, "Modern Gallantry" ?

Or

Make a summary of "Modern gallantry" by Charles Lamb.

Ans. See *Analytical Summary* above.

Q. 2. Why is Charles Lamb of the opinion that the men of his time were not true gallants ?

Or

Did true gallantry exist in the time of Charles Lamb ?

Ans. Charles Lamb says that the men of his time prided themselves upon their sense of gallantry. But, according to him, they were not gallants in the real sense of the word. Gallantry consists in showing a certain deferential respect for all women, irrespective of their age, look or social or economic status. But the men of his time respected only those women who were young, beautiful or rich. They, however, made an exception in the case of the women who were acquainted with them. They also practised gallantry when they were at a place where those present knew them or where they thought they were being observed by some of their acquaintances. Under these latter circumstances, they did not, obviously, show respect for women from any sense of gallantry, but merely to show themselves off, and get credit for being gallants, though they were not gallants in the real sense.

To prove his point, Lamb gives concrete examples from the behaviour of his contemporary men. They were just beginning to give up the common practice of whipping women culprits in public. When actresses appeared on the stage, even gentlemen hissed them and they were forced to leave the stage. A fashionable young man did not help a fish-wife to cross a gutter or an apple-woman to pick-up her scattered fruit. If a poor woman, travelling on the roof of a stage-coach on a rainy day was drenched in the rain, a rich traveller, travelling in the same coach did not lend her his box-coat. If the seats were full at a London theatre and a woman member of the audience was obliged to keep standing, no man offered her his seat. He instead mocked at her and someone even remarked that he would offer her his seat if she were younger and handsomer. He would have behaved like a true gallant among the women, with whom he was acquainted.

In the author's time, more than one-half of the hard physical labour was put in by women. They also did most of the slavish work throughout the world.

When a well-dressed gentleman of Lamb's day broached the topic of *female old age* in the company of gentlemen, his purpose was to make them sneer at old women. And they did sneer at them. In good company were mentioned phrases like 'antiquated virginity' and such a one has 'overstood her market'. This was done to jeer at old maids, who had no longer any chance of getting married. No one in that 'good company' felt offended by the mention of such phrases.

Points to remember

1. The men of Lamb's time were not true gallants.

2. They did not respect women as women. They respected only the women who were young, beautiful or rich. They also respected the women with whom they were acquainted ; they were gallant only at the places where they were known.

3. Lamb gives concrete examples to prove his point :

   (*a*) Gentlemen hissed actresses off the stage.

   (*b*) No man helped a poor market-woman if she was in need of such help.

   (c) No man offered his seat to a woman standing in the auditorium of a London theatre.

   (*d*) Most of the hard slavish work was done by women throughout the world.

   (*e*) Gentlemen sneered at female old age.

   (*f*) In good company were mentioned, phrases like 'antiquated virginity' and such a one has 'overstood her market'.

Q. 3. Why does Lamb call Joseph Paice 'a pattern of consistent gallantry' ? What incident in his life made him a true gallant ?

Ans. Charles Lamb says that the men of his day were not true gallants, though they prided themselves upon their sense of gallantry. However, he says that one of his contemporaries was a true gallant. He was Joseph Paice, one of the Directors of the South-Sea Company. Lamb calls him 'a pattern of consistent gallantry'. He did not respect a woman for her youth, beauty or rank. He respected a woman as a woman ; he respected her for being a member of the fair sex. He was gallant to the women of high society whom he came across in the drawing room. He was also gallant to the women of the lower classes. He respected the women who worked in the shops or at the stalls. Lamb once saw him standing bare-headed to a poor servant-woman, who was enquiring of him the way to some street. He was being so polite to her that she did not feel in the least embarrassed. On another occasion, Lamb saw him escorting an apple-woman, whom he had encountered in the rain. He was holding his umbrella over her basket of apples so that they might not get damaged.

Joseph Paice showed great respect for old women as well. He yielded the wall to an old woman, even though she were a beggar. And while doing so, he showed for her as much respect as people show for their grand-mothers. In fact, he was a defender and champion of old women, whom he respected as much as young women with rosy cheeks.

There was a story behind his sense of true gallantry. Though he was a bachelor, in his youth he had courted a rich young girl, Susan Winstanely. One day she over-heard him rebuking a poor woman, the milliner, for not bringing home his cravats at the appointed hour. The next day when he paid her his attentions and compliments as usual, she said that in showing disrespect for milliner he had shown disrespect for all women. The milliner was a member of the fair sex like any other woman. Susan Winstanley told him that he was paying compliments to her because she was young, beautiful and rich. If she had been the milliner, he would surely treat her with disrespect. So she had decided not to accept any civil speeches from him unless he showed respect for all women as women.

This incident made a true gallant of Joseph Paice. Though his beloved died in the early days of their courtship, his sense of true gallantry never deserted (left) him.

Points to remember

1. According to Lamb, Joseph Paice was the only true gallant of his time.

2. He showed respect to all women as women, irrespective of their age, look or rank.

3. Lamb saw him once escorting in rain a poor apple-woman, holding aloft his umbrella over her basket of apples.

On another occasion, he was standing bare-headed before a poor servant girl, who was asking him the way to some street.

4. He respected old-women, whose defender and champion he was.

5. An incident was responsible for his sense of true gallantry. Once his beloved, Susan Winstanley, heard him rebucking a poor woman, his milliner.

6. Susan Winstanley felt that he would have treated her in the same way if she had been milliner and not a young and rich girl.

7. Her woman's pride came to her assistance and she asked him to respect all women as women. Unless he did so, she would not respond to his compliments.

8. Though she died in the early days of their courtship, he behaved like a true gallant for the rest of his life.

Q. 4. What is Charles Lamb's conception of gallantry ? How, according to him, can women help make men true gallants ?

Ans. According to Charles Lamb gallantry means "a certain obsequiousness or deferential respect, which we are supposed to pay to females as females." Men should show respect not only to those women who are young, beautiful or rich, but also for those who are of common-place looks, old or poor. Likewise, they should show respect to the women with whom they are not acquainted, just as they show respect for those with whom they are acquainted. They should be gallant at places where no one observes them, even as they behave like true gallants at places where they think they are being observed. In short, men should show respect for every woman as a member of the fair sex.

Lamb is of the opinion that women have an important role to play in making men true gallants. Every woman should behave like Susan Winstanley, who made a consistent gallant of her lover, Joseph Paice. Whenever a woman falls in love, she should ask her lover to respect woman-hood, *i.e.* to respect all women irrespective of their social status, age or looks. She should ask him to respect her first as a woman and then to respect her much more than any other woman. She should regard his respect for womanhood as the foundation for the super-structure, the rich and fanciful compliments which he pays her as his beloved. If all women behave like Susan Winstanley, men will be polite not only to their wives and mistresses but also to their sisters, aunts and maiden cousins.

If a woman shows disrespect or causes disrespect to be shown for any other woman, she herself deserves to be respected the less to that extent. She may be respected by men because of her beauty or youth, but they will no longer respect her when she grows old and causes to be young and beautiful. If women make of men true gallants, they will be respected even in old age and under other adverse circumstances.

Points to remember

1. According to Lamb gallantry means showing respect to allwomen, irrespective of their age, social status, or looks.

2. Women can help make of men true gallants.

3. Every woman should ask her lover to respect her first as a woman and then respect her more than any other woman; she should also ask him to respect all other women as women.

4. A woman deserves to be respected the less by men, if she shows disrespect or causes disrespect to be shown to any other woman.

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III. ON KEEPING FIT

A. ANALYTICAL SUMMARY

In search of physical fitness. People take great pains to keep physically fit. (**a**) Members of athletic clubs march along London streets in the evening at the end of a day of toil. They are not ashamed of doing so in running shorts. (**b**) Others submit to hard training because they are going to participate in a boat-race or a boxing context. (**c**) They find consolation in the thought that they are taking all these pains before a public, which adores them.

One trait in common. All these are inspired by the thought of the coming competition, after which they can relax.

Greater determinatioa needed. Greater determination is needed by the old who cannot join such competitions. But they, too, take hard exercise before open windows in the cold and in bath-rooms in order to keep physically fit.

Mental fitness. (**a**) Though people do so much to keep physically fit, they take no mental exercise to keep mentally fit. (**b**) 'Mental fitness' is as bad as physical fitness.

Moral fitness. (**a**) Still fewer people care for moral fitness. (**b**) But there are ways of achieving moral fitness ; *e.g.* one may (**i**) do at least one good deed a day ; or train the will by (**ii**) doing daily something that one hates the thought of doing. (**c**) But, while striving for moral fitness one is not encouraged by the thought of some approaching contest. Nor will one be awarded a prize after one has achieved this fitness. (**d**) There is no end to the effort to achieve moral fitness. (**e**) When one succeeds, one cannot even have a feeling of satisfaction, because that means spiritual pride. (**f**) Moral fitness is its own reward. (**g**) The companions of the person who is morally fit will benefit from it.

B. WORD-NOTES AND EXPLANATIONS

Page 13

Unfrequented—*i.e.* few people are found in the London streets. **At that hour**—at the middle of the evening, already mentioned. **Become aware of**—hear. **Pattering sound**—the sound of quick, light foot-steps. **Tread**—the sound of walking. **Presently**—soon. **Lightly-clad**—not sufficiently clothed : wearing a light dress. **Dash past**—pass by quickly. **Legs flashing bare**—their naked legs suddenly coming into view. **Rubber-shod**—with rubber-shoes on. **Earnest members**—the members who take their business seriously. **Athletic club**—a club of athletes. Athletes are persons trained for competing in physical exercises and outdoor games like swimming, running, jumping etc. **Imperviousness to satire**—not being moved by satire. **Career about**—Rush wildly about. **Do it**—rush wildly about the streets of London in running shorts. **Toil**—hard labour. **Is significant of the lengths**—Men rush wildly along the streets of London in running shorts in the evening after a day of hardwork. This shows to what extent they are prepared to go in order to achieve physical fitness. **Competers**—comrades ; equals. **Iron discipline**—very rigorous discipline. **For a boat race etc.**—because they are going to compete in a boat-race etc. **Submit themselves ...contest**—Undergo very hard training or practice, because they are going to take part in a boating-race or boxing-contest. **Boxing**—fighting with fists, with thick gloves for comfort. **Agonies**—pains. **Endured**—Borne ; undergone. **In the eyes of**—in front of. **Adoring**—admiring.

Trait—characteristic. **Crisis**—a time of difficulty ; that is, the athletic competition in which they are going to take part. **It**—the crisis (the competition). **To be slaved for**—they have to labour very hard in order to prepare for it. **(To be) fought through**—they will fight at the competition and have done with it. **Eventual relaxation**—feeling relaxed at last (after the competition is over). **Victory**—the victory that they hope to win at the competition. **Measure**—degree. **Determination**—Resolution ; will power. **Wanted**—needed. **Lodestar**—literally the pole-star, by which the course of a ship is guided. Here it stands for the approaching competition, which makes the athletes practise so hard. **Numbing hand**—the hand that makes them senseless. The reference is to the old, who have lost much of their energy because of their age. **Holds back labour**—Does not allow to put in hard manual labour. **Even for them**—*i.e.* even for the old. **Prodigies**—wonderful acts. **Spartan**—Hardy. **Berserk**—marked by great strength and courage. **Valour**—bravery.

Page 14

Chilly—cold. **Feats**—a difficult or daring deed. Here it means the physical exercise taken every morning by old people to keep physically fit. **Calculated to keep them**—Having as its aim to keep them. **Contortionists**—Acrobats clever at contorting their bodies. **Feats ... calculated** [illegible] **Old**

people take hard exercise with the aim of keeping their bodies so strong and supple that they may be, at the age of seventy, as strong as the acrobats, who can contort their bodies.

The wonder—what surprises one. **Go through so much**—take so much pains. **See**—understand. **The wider implications of their philosophy**—some other ideas suggested by their philosophy. **Their philosophy**—is that they should labour hard in order to keep physically fit ; the wider implications of this philosophy are that they should try to keep fit mentally and morally also. **Afflicting**—that which causes pain. **Its victim**—the person who has developed mental or moral fitness. **Unsightly**—ugly to look at : revolting to the eye. **The beholder**—the on-looker. **Assiduously**—with great attention and hard work. **Shun**—avoid. **Spend a wealth of thought on**—think deep and seriously. **Taking inches measurements**—reducing his weight and growing thinner in the body. **Within bounds**—within proper limits. **Girth**—literally, waist measurement. **Perchance**—by chance. **Grey spirit**—old soul ; an old man. **Yearning in desire**—having a strong desire. **Here and there perchance...sinking star**—We may sometimes by chance come across someone who has a profound desire of taking great pains to acquire knowledge. The quotation is from Tennyson's *Ulysses*. The "gray spirit" mentioned in the quotation is King Ulysses himself, who speaks of his own insatiable thirst for knowledge. **Rare**—not common. **Deliberately**—purposely ; of his own free will. **Metaphysics**—philosophy (to study which one has to exert much mentally). **Blue book**—Book published by the government and containing a report. **A mental gymnastic**—an exercise for the mind.

Strive—try hard. **Lean**—thin. **'Lean long-walker'**—Literally, a person who has grown thin by reducing his superfluous fat through hard exercise. The idea that the author wants to press here is that, whereas people take exercise to reduce the fatness of their bodies, they do not try to reduce their mental and moral fatness. They try hard to keep physically fit, but they do not try to keep mentally and morally fit also. **Keep it from**—save it from. **Degenerating**—deteriorating. **A comfortable arm-chair**—Literally, a person who is given to comfort and so always sits in an armchair.

Hence the expression means a lazy fellow, who never takes exercise in order to keep fit. The "creature" stands for the moral self. The idea is that people do not try hard to keep morally fit. **But it can be done**—*i.e.* moral fitness can be attained. **Boy Scouts**—members of an organisation, the aim of which is to develop character and teach discipline, public spirit and self-reliance. **Enjoined**—commanded ; urged. **Liberty**—freedom. **Presumed**—supposed ; taken for granted. **To exceed the minimum**—*i.e.* to do more than one good deed a day. **Advocated**—supported ; pleaded for. **This is admittedly...effort**—In the matter of training the will or striving for the attainment of moral fitness, one has to put in much cold effort ; that is, the effort is to be put in without the thought of any reward. This is not the case with the efforts put in for achieving physical fitness. In that case the effort is rewarded by the victory or the public applause at the final contest. **Colour**—spectacle ; show (that attracts). **Dated contest**—the competition that has to take place at a fixed date. **Applauding crowds**—the crowds of people who applaud the competitors. **Applauding**—clapping their hands in approval. **Crown**—the crown to be given away as a prize to the winner. **A wreath of wild olive**—a garland of wild olive, which was awarded by the ancient Greeks to the winners at tournaments. **Olive**—a kind of evergreen tree. **Ad hoc**—for a particular purpose. Not *ad hoc* means is intended to last. **Excellence**—a great merit. **Unremitting**—unceasing. **Modest**—humble. **Faculty**—power of mind. **In it**—in faculty.

Page 15

There is no relief 'painful practice'—At no stage in his life can the man trying to achieve moral fitness give up the effort to be morally fit. In this respect he is a contrast to the man undergoing physical exercise and training, because the latter need not continue the training after the competition. **Pericles**—a statesman of Athens in ancient Greece. **Athenians**—the people of Athens. **Last blow of all**—what is the worst about trying to keep morally fit. **There must not be...the success of the effort**—when a person succeeds in achieving moral fitness, he should not feel satisfied about it. **That way**

—in that ; in feeling satisfied after achieving moral fitness. **Which undoes everything**—when a person has a feeling of pride, he loses all that he may have achieved in the moral sphere (because pride is the antithesis of all moral qualities).

If the virtue...its own reward—the attainment of moral fitness is its own reward ; that is, one must not expect any reward for being morally fit. **Must remain unclaimed**—must not be claimed, because, if we claim it and know that we have achieved it, we shall have a feeling of satisfaction. And that will lead to pride, which undoes everything we may have achieved in the moral field. **It will not come...fit man's fellows**—the companions of the person who has attained moral fitness will be the gainers by having him in their midst. **Aristotelian definition**—the definition given by Aristotle, one of the greatest of the philosophers of ancient Greece.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. These are able to make their training something of a whole-time occupation, and possibly find no little consolation in the fact that their agonies are endured more or less in the eyes of an adoring public. (**Page 13**)

Context. This extract is taken from *On Keeping Fit*, which is a Third Leader from *The Times*.

Explanation. The author says that some people take great pains and undergo much trouble to keep physically fit. For instance, they run along London streets in running shorts and are made fun of by the on-lookers. There are others who practise a rigorous discipline while training themselves for a sports competition like a boating-race or a boxing match. They present, in certain respects, a contrast to the athletes who run along the streets of London. Their training is a whole time occupation with them ; that is, they devote all their time and energy to it and do not follow any other occupation. Also, people praise them, whereas they make fun of the athletes. This is a source of great comfort to them, although their training is very rigorous and painful.

2. Even for them there is no lack of hope, and elderly men perform prodigies of Spartan and Berserk valour before open windows on chilly mornings, or practice on the bath-room floor feats calculated to keep them contortionists at seventy. **(Page 13)**

Context. This extract is taken from *On Keeping Fit*, which is a Third Leader from *The Times*.

Explanation. In order to keep physically fit people take great pains. Some of them join athletic and sports clubs and undergo hard training in order to prepare for a contest. They hope to relax after the contest is over. There is also a chance that they may be the winners at the contest. But all this applies to the young and the energetic only. Those who are old cannot think of joining a contest. Nor can those who have been rendered unfit for it by some adverse circumstance. Even these people, however, hope to keep physically fit by taking exercise. Aged people take exercise on cold mornings in rooms with open windows. And it is no light exercise at that. These feats remind one of the citizens of Sparta, who were known for their bravery and rigorous discipline, and of the Berserk Warriors of Norse mythology who are remarkable for their strength and courage. Also, while taking exercise in their bath-rooms, these old men contort their bodies so much that even at the age of seventy their bodies are so supple that they can perform acrobatic feats.

The given sentence is tinged with a lively humour.

3. But the man is rare who will deliberately read meta-physics or Blue-books on local taxation not of course for pleasure, but as a mental gymnastic. **(Page 14)**

Context. This extract occurs in *On Keeping Fit*, which is a Third Leader from *The Times*.

Explanation. The author says that, though people take great pains in order to keep physically fit, they do not appreciate the need for keeping mentally fit. Just as physical exercise reduces the fat of one's body and keeps one physically fit, mental flabbiness (fatness) is reduced by mental exercise. There are a few people who try to acquire knowlege for it's own sake, as they find pleasure in doing so. But we do not generally come across such men as take mental exercise in order to keep mentally fit, because people do not care for mental fitness. One of the means of providing exercise for the mind is to try to understand something obscure or uninteresting. Even though one is not interested in philosophy, one may study books on philosophy because it is a difficult subject and its duty provides exercise for the mind. Likewise, the books containing reports on taxation are 'dry' and uninteresting. But one could study them purposely in order to provide exercise for the mind. But few people study both the above-mentioned kinds of books only with the purpose of taking mental exercise.

4. Boy Scouts are enjoined to do their one good deed a day, with liberty, it is presumed, to exceed the maximum. Philosophers have advocated for the training of the will, the doing daily something that one hates the thought of doing. **(Page 14)**

Context. This extract is taken from *On Keeping Fit*, which is a Third Leader from *The Times*.

Explanation. The author says that, while most people take great pains to keep physically fit, the number of those who take any pains to keep morally fit is still fewer. But there are ways of providing exercise for the 'moral self' and so keeping morally fit. The organisation of Boy Scouts has as its aims—the development of character and teaching self-reliance, discipline and public spirit—in short, achieving moral fitness. As one of the means of achieving this end, it has been made compulsory for every boy scout to do at least one good deed a day. If he likes, he may do even more than one good deed, but at least one such deed a day he must do. Philosophers have suggested another way of undergoing moral training. According to them we must do every day something which we hate to do. By doing so we shall train our will.

5. And, last blow of all, there must not even be any very profound satisfaction in the success of the effort. That way lies spiritual pride which undoes everything. **(Page 15)**

Context. This extract has been taken from a Third Leader from *The Times*, entitled, *On Keeping Fit*.

Explanation. The author says that those who join athletic and sports clubs in order to keep physically fit very often join contests. At these contests they win the applause of the people. But those who take painful moral exercise cannot have the satisfaction of winning any such applause. Nor can they relax, as those in search of physical fitness do after a contest. They have to continue their efforts without a break. They may succeed in their efforts. They may achieve moral fitness. But they cannot even then have a feeling of satisfaction, because satisfaction means a feeling of spiritual pride. Pride is the enemy of all virtue. And when it enters one's mind one loses all that one may have achieved in the moral field. This is, perhaps, the worst about the painful efforts to achieve moral fitness.

D. QUESTIONS AND ANSWERS

Q. 1. What are the three kinds of fitness mentioned in "On Keeping Fit" ? What does the author say about each of them ?

Ans. The three kinds of fitness mentioned in *On Keeping Fit*, are physical fitness, mental fitness and moral fitness.

People are generally very particular about physical fitness. They take great pains to achieve that end. The young join athletic clubs to be able to take some sort of exercise everyday. They march along the streets of London in running shorts, forgetful of the fact that by doing so they are make a laughing-stock of themselves. Others undergo difficult training and submit to hard discipline while preparing for a boat-race or a boxing-contest. With these latter their training is a whole time occupation.

While the young hope to win appreciation from the public, the old cannot do so. But even they try hard to keep physically fit. They take hard physical exercise in their bath-rooms and before open windows on cold mornings.

Though mental flabbiness (fatness) is as painful and repellant as physical fitness, people, generally, do not try to keep mentally fit. They do not take mental exercise. Few people, read difficult stuff like metaphysics and Government reports on taxation with the avowed object of providing exercise for the mind.

Still fewer care for moral fitness. But there are ways of training the moral self. One may determine, like Boy Scouts, to do at least one good deed a day. Philosophers say that one can train one's will by doing everyday something that one hates the thought of doing. But the "painful practice" to acquire moral fitness must continue for one's whole life. There can be no break in it. One cannot have the satisfaction of winning the applause of the crowds, at a contest, unlike a person who is training for an athletic or sports contest. And one cannot even have a feeling of satisfaction after acquiring moral fitness, because satisfaction leads to pride. When pride enters the mind, one loses all that one may have achieved in the moral field.

Thus moral fitness is its own reward, which must remain unclaimed.

Points to remember

1. Physical, mental and moral fitness are the three kinds of fitness mentioned in the essay.

2. Young and old, all try hard to keep physically fit.

3. Very few people take mental exercise in order to keep mentally fit.

4. Still fewer try to keep morally fit, though there are ways of achieving moral fitness. But one who tries to acquire moral fitness, cannot hope to win people's applause. No one can afford to feel satisfied with the success of his effort.

Q. 2. What does the author say in "On Keeping Fit"?

Or

Summarise the essay "On Keeping Fit"?

Ans. See *Analytical Summary* above.

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4. ON FRIENDSHIP

A. ANALYTICAL SUMMARY

Friendship is above reason. There is no particular reason why someone becomes your friend. Friendship comes naturally like sleep, even when you do not expect it to come. If God has bestowed upon you the power of making friends, you must leave it to that power to decide who your friends will be.

Mortal proverty of affection. (**a**) If you give up a friend, it shows a mortal proverty of affection in you, because the only reason for it can be that you no longer care for him. (**b**) Friendship is a free gift and we accept it with humility. To lose that humility along with the loss of friendship should put us to shame.

The cold fit. (**a**) We must not sit in judgement on our friends. Sitting in judgement implies lack of affection and our criticism of our friends starts after we have ceased to care for them. (**b**) But there is no harm in criticising them if we regard this cold fit as a natural reaction to the warmth of affection.

True friendship has no illusions. In true friendship we have no illusions that our friend is perfect. We accept him with all his imperfections. We are friends because there is something common between our natures and because we understand each other.

Friendship and criticism. (**a**) We should not say that we made friends with someone because we found some superiority in him. If we say so, we expect him to say the same about us and there is a sort of competition between us in praising each other. (**b**) If in this case you criticize your friend, it is a treachery, as it means that you doubt the existence of those merits on which your friendship is based. (**c**) This is not the case when you do not assume that there is any superiorty in your friend. You criticise him because you know him for what he really is and want to show your expert knowledge of him. You know him so well because all disguises disappear in friendship. (**d**) We are not afraid of criticism because we know that our friendship is not based on our merits. (e) But this state of friendship is rare. We can try to approach it, but it can never be achieved in its perfection.

B. WORD-NOTES AND EXPLANATIONS

Page 16

Friendship is above reason—No definite reason can be given as to why any two people become friends. **Virtues**—goodness or excellence. **Because we must**—because we must offer it (friendship). **Those who do that**—those who offer friendship as a reward for some virtue (goodness or excellence) in the friend. **On the ground**—for the reason. **Want virtuous company**—want to have friends who also are virtuous like you. **For commercial reasons**—For reasons of trade or business. In trade you give a commodity in exchange for a price. In this case you give your friendship in exchange for a virtue that your friend possesses. **Determine**—decide. **The virtuous**—those who have some goodness or excellence in them. **Calculated choice**—a choice made on purpose. **Like sleep**—*i.e.* spontaneously ; naturally. **Grateful**—thankful. **Misgivings**—doubts.

Turns out to be—is found to be. **Disreputable**—of a bad reputation because of having some vices. **Has ceased to care for aim**—no longer cares for his friend. **When that happiness**—when he does not care for his friend. **Reproach himself**—find fault with himself and feel sorry. **Mortal poverty of affection**—lack of affection that will last till his death. **Presumption**—arrogance. **When you have fallen with her**—when you no longer love her. **Is unworthy of**—does not deserve. **A free gift**—friendship of love. These are not purchased for a price, but are given free. **That humility**—the humility, with which we received the free gift of friendship or love. If we pay a price for anything, on the other hand, we do not receive it with humility.

Page 17

Should shame us—should make us feel ashamed. **Our judgements**—the judgements pronounced by the judges in our courts of law. **Penalties**—punishments. **The political mechanism**—the political system. **These**—legal judgements and penalties. **They have to be**—we cannot do without these judgements and penalties. **Wigs and scarlet**—the head-dress and the robes put on by the judges. **Wigs**—Head coverings of false hair. **Scarlet**—robes of deep red colour. **So we are tempted ourselves**—Emulating the example of the judges, we also pass judgements on the other men ; that is, we criticise them. **Cold**—coldness stands for lack of love and affection. **Stupid**—foolish. **This warmth**—the warmth of affection that exists in friendship. **A poverty**—a lack of something ; here, a lack of affection. **When our minds can...at the height of intimacy**—when we do not feel great affection for them, because we have ceased to be their friends. **This criticism**—the criticism of our friends. **The cold fit**—the fit of a lack of affection, which comes as a natural reaction to our earlier warmth of affection.

Are under an illusion—have a false belief. **Are perfect**—have no weaknesses or vices. **When the illusion passes**—when they discover the vices and weaknesses of their friends. **True friendship...no illusions**—in true friendship you accept of a friend with all his imperfections. **It takes all of them for granted**—in true friendship you take it for granted that your friend has some imperfections. You accept him as your friend in spite of them. **It**—true friendship. **Assume**...suppose. **Egotism**—self-conceit ; too much pride in oneself. **Rare**—not commonly to be found.

Page 18

A multitude of—a large number of. **Your relation with him...a multitude of failures**—Whereas you have failed to make friends with a large number of other people, he is the only person who has become your friend. His friendship is the only instance of your success in personal relationship.

Fatal—that which brings about an end (of friendship). **Accounting for it**—citing as a reason for it. **A set**—a group. **Assertion of each other's merits**—speaking about the good qualities or excellences of each other. **Implying**—indirectly suggesting. **Their own**—their own merits. **Lest they are**

giving more than they get—lest they are praising their friends more for their merits than they (the friends) praise them. **A competition**—*i.e.* you compete in praising each other. **Then**—when your friendship is based on some merits in the friend. **A treachery**—being false (to the friend). **Implies**—indirectly suggests. **Assumed**—supposed to exist. **Curiosity**—a desire to know. **Are curious about him**—want to know everything about him. **Are an expert upon him**—know about him more than any other person does. **His disguises him**—the false appearances in manners and speech that he keeps up in society, like all other people disappear before his friends. **The delight**—the joy. **Because they know**—because the gods know our vices and weaknesses. Similarly, one knows the weaknesses and vices of one's friend and need not even forgive him. **State**—the condition one is in. **Attained to**—achieved. **Approach it**—slowly progress towards it without actually obtaining it. **Desire it**—wish to have it. **Faithfulness**—sincerity. **Whatever evil...do**—in spite of the evil deeds they may do.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. It comes like sleep when you are not thinking about it ; and you should be grateful, without any misgiving, when it comes. **(Page 16)**

Context. This extract is taken from *On Friendship,* which is a Third Leader from *The Time.*

Explanation. According to the author you cannot make a deliberate choice of friends. You may, for example, like to make friends with the virtuous, but they may, not like to have you as their friend. Friendship comes when you are not thinking about it. You come across a man with whom you are not consciously out to make friends, but after some time you find that he has become your friend without any deliberate effort on the part of either of you. In this respect friendship is like sleep. You do not decide, generally, that you are going to fall asleep at a particular moment. You fall asleep when you have not been thinking about sleep at all. Likewise, friendship comes when you have not been looking for it. And since our efforts do not count in the matter, we should be thankful to God when friendship comes.

2. In friendship and in love we are always humble, because we see that a free gift has been given to us ; and to lose that humility because we have lost friendship or love is to take a pride in what should shame us. **(Page 17)**

Context. As above.

Explanation. Since friendship does not depend on any virtue in the friend, if we give him up, it is not because he has proved unworthy of our friendship. The real reason is that we no longer care for him. If we give up a beloved, too, the reason is the same ; *viz* we no longer care for her, because of a lack of affection in our heart. The reason is not that she has proved unworthy of our love. If you give unworthiness as the reason of your friendship or your love, you are being arrogant ; and arrogance is not compatible with either. Friendship and love come to us as free gifts and, like all free gifts are received with humility. So when we give up a friend or a beloved, we should not be arrogant enough to say that he or she has proved unworthy. To say so means that we are no longer humble. We have lost the humility with which we received the friendship or the love at first. This is something of which we cannot be proud. In fact, we should be ashamed of it.

3. Just as our criticism of a work of art begins only when we have ceased to experience it, so our criticism of our friends begins when we have ceased to experience them, when our minds can no longer remain at the height of intimacy. **(Page 17)**

Context. This extract occurs in *On Friendship*, which is a Third Leader from, *The Times*.

Explanation. The author says that the society needs judges and law-courts. But there is no place for judgement in personal relations. If we are tempted to judge or criticize a friend, it means that we have grown poor in affection and that we no longer care for him. The author gives the example of a work of art. First we experience it. We study a piece of literature, look carefully at a great painting or listen to a musical composition, for example. After we have finished studying or listening to it, we start thinking about it and form an opinion about it. In short, we criticize it after experiencing it. In other words, we cannot critize a work of art while we experiencing it. Similarly, we cannot criticise a friend while we are experiencing his friendship. If we critize him, it means that we are no longer intimate with him. The friendship is over and now we have time to think about the friend and form an opinion about him, or criticize him.

4. Criticism then becomes a treachery, for it implies that you are beginning to doubt those superiorities upon which your friendship is supposed to be based. But when no superiorities are assumed, criticism is only the exercise of a natural curiosity.

(**Page 18**)

Context. This extract has been taken from, *On Friendship*, which is a Third Leader from, *The Times*.

Explanation. According to the author friendshtp is above reason. You cannot give any reason why a certain person is your friend. But some people say that they have made friends with someone because of some superiority in him. If you think so about your friend, and criticise him, your friendship will not last. If, in that case, you judge or criticize him, it means that you doubt the existence in him of the superiority on which your friendship is based. Since you doubt the very basis of the friendship, you are being false to your friend. You are guilty of treachery against him. But it is different if you do not suppose your friendship to be based on any superiority in the friend. If, in that case, you criticize your friend, you are simply trying to satisfy your curiosity about him. You study him in order to know him better. And it is natural for a man do so.

5. It is a rare state, and never attained to in its perfection. We can approach it only if we know what friendship is and really desire it, and especially if we admire the man who is a friend without ever wondering at his choice of friends or

blaming him for his faithfulness to them whatever evil they may do. **(Page 18)**

Context. These are the concluding sentences of the essay *On Friendship*, which is a Third Leader from, *The Times*.

Explanation. According to the author friendship is above reason. We never know when it comes. It comes like sleep when we are not thinking about it. Friendship is not based on any superiority in the friend. In order to be someone's friend, we need not possess any virtue, so there is no danger of our losing the friendship because of our vices. The affection that we have for our friend or that he has for us does not depend on judgement.

All this shows that true friendship is an ideal state, which is not attainable. It is an ideal to be striven for. We can only progress towards it slowly and gradually and never attain it. We can do even that when we sincerely desire true friendship and know its real nature. We must admire a friend even if he has made friends with people, of whose conduct we may not wholly approve. We must not wonder why they are his friends. Nor should we blame him for being sincere to them inspite of their vices, because true friendship does not depend upon the virtues or the vices of a friend.

D. QUESTIONS AND ANSWERS

Q. 1. What does the author say in the essay "On Friendship"?

Or

Make a brief summary of the essay "On Friendship".

Ans. See *Analytical Snmmary* above.

Q. 2. What is the place of judgement and criticism in friendship?

Ans. Our judging or criticizing a friend is an indication that we have ceased to care for him. It shows that the intimacy between us is no longer at its highest. We can criticize a work of art after we have ceased experiencing it, so if we criticize a friend, it is clear we have ceased experiencing his friendship. We no longer care for him.

But if we know this criticism to be the cold fit which comes as a natural reaction to the warmth of affection, it does no harm.

If your friendship is based on the supposition of some superiorty in the friend, judgement is fatal to friendship. When you account for the friendship by talking about some superiority in the friend, you expect him to praise you, in turn, for your virtues. You are always busy praising each other. You are also anxious lest you praise your friend more than he praises you. Thus friendship becomes a sort of burden. Criticism also implies that you doubt his superiority, on which your friendship is based. Thus it means that you are being false to him.

Criticism is harmless when no superiority in the friend is taken as the basis of friendship. In that case, judgement is the exercise of a natural curiosity. You know your friend so well as no one else knows him. That is so, because all disguises disappear in frindship and you see him as he is. In friendship we do not try to seem better than we are, because if we appear just as we are, our friendship will not be affected, as it is not based on the assumption of any superiority in us. We are experts on our friends and it is natural on our part to show our expert knowledge of them. That is why, in this case, we express our opinion of them, or, criticize them.

Points to remember

1. The criticism of a friend indicates that one has ceased to care for him.

2. If the cold fit of criticism is a natural reaction to the warmth of affection, it is harmless.

3. If friendship is supposed to be based on some superiority in the friend, criticism is fatal to it.

4. Criticism is harmless when no superiority in the friend is taken to be the basis of friendship. In that case we are only showing our expert knowledge of him.

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5. HAPPY PEOPLE

A. ANALYTICAL SUMMARY

The heart knows its own joys and sorrows. (**a**) We cannot say from a man's face whether he is happy or sad. In society a man's face is a mask ; he does not allow his feelings to appear on his face. In his family or before a close friend, however, a man reveals his feelings partially. (**c**) A man does not lay bare his heart completly before anyone.

Our being's end and aim. The main aim of our life is to be happy.

Who are the happiest people ? (**a**) It is not easy to say who the happiest people are. Sometimes one does not know whether one is happy or sad. (**b**) Looking back, one can mention the years when one was happy and those when one was unhappy, but at that times one's opinion might have been different. (**c**) Those who are still struggling for success are happy. (**d**) It is generally believed that the young are happier than the old, but the author thinks that perhaps the old are happier. (**e**) The married are, on the whole, happier than the single, especially if the pair are well-matched. (**f**) On the whole the happiest people are those who are happy without any definite reason. Perhaps they are happy because they are contented by nature. But the author does not like to have a naturally contented temperament, and be the hppiest man in England, because (*i*) the happiest man in England is, perhaps, a mad man, and (*ii*) the happy man has no ambition and so cannot do much in his life. (**g**) Religion is a great source of happiness, but the religious temperament is susceptible to fits of misery. (**h**) The inmates of a nunnery or a monastry are generally happy. But the author does not like their happiness as it is based on ignorance of the world. (**i**) A peculiar type of happiness is enjoyed by mystics and saints. Sadhu Sunder Singh underwent great persecution, but was happy all the same. (**j**) (*i*) The busy are happier than the idle. (*ii*) One who has found one's work is happier than one who has yet to find it. (*iii*) Recognition of one's work by others makes one happier. (**k**) According to Napoleon, a hard heart and a good digestion are essential to happiness. (**1**) Looking back, we feel that some periods of history were happier than the others.

A condition for happiness. Public events generally cause great worry. But a condition for happiness is that one should not take them seriously.

The author's desire. The author wishes for (**a**) wisdom, (**b**) domestic happiness, and (**c**) the appreciation of his fellow beings.

Depression a goad. (**a**) In spite of the obvious lure of happiness, depression has its own uses. It acts as a goad. It makes us work hard in order to acquire wisdom and do great works. (**b**) Happy people have not been among the great ones of the world.

A Deadly sin. (**a**) But we should not forget that according to the Sermon on the Mount worry is one of the deadly sins. (**b**) According to Spinoza sadness is never justifiable. (**c**) According to the mediaeval monks one of the Seven Deadly sins is a combination of dejection, sloth and irritability.

B. WORD-NOTES AND EXPLANATIONS

Page 19

The so-called......Solomon—the books in which the proverbs attributed to him appear were not written by Solomon. **Solomon**—a king of Israel. He was the second son of David and Bathsheba. (For David and Bathsheba look up under "Word Notes and Explanations" in the chapter on **A Gentleman** by Ruskin). **The heart knoweth...its joy**—sorrow and joy are known to the heart itself. Another person does not know the real feelings in anybody's heart, because one never reveals one's heart entirely to another. **Knoweth**—knows. **Bitterness**—sorrow. **A stranger**—another person. **Intermeddle**—interfere. **We really know very little whom we meet**—we know very little about them because we know them only from the outside. We do not know what is going on in their minds and hearts, as no man reveals his heart entirely to another. **Mask**—literally, false face worn by an actor or actress. By saying that their faces are masks, the author means that we cannot read their real feelings from their faces. **We cannot read their hearts**—we cannot know the real feelings in their hearts. **Robert Browning**—One of the two greatest poets of the Victorian Era, the other being Lord Tennyson. The idea attributed to him here is expressed in his poem, *One Word More*. The poem is addressed to his wife, Elizabeth Barret Browning, who also was a poet. **The meanest of his creatures**—the most ordinary of human beings. **In the intimacy of family life**—in one's family life, where one's relations with the members of one's family are close and intimate. **The veil is aside**—one partially reveals one's heart. **Lay bare our hearts**—express the feelings in our hearts. **Entirely**—completely.

Odd—strange. **Our beings end and aim**—the ultimate goal of our existence. **Whether our own balance...the wrong**—whether we are happy or sad. **Looking back**—considering my past. **Miserable**—very unhappy.

Struggling—trying very hard. **The struggle is the prize**—we are the happiest while trying very hard to achieve success.. After achieving success we do not feel so happy.

Page 20

Torn—made very unhappy.

The best of life—the best period of one's life. Robert Browning calls old age the best of life in the opening lines of his poem, *Rabi Ben Ezra*.

The single—those who are unmarried. **Prone to**—likely to. **Suicidically inclined**—having a tendency towards committing suicide. **Bachelors**—unmarried men. **Spinsters**—unmarried women. **As a rule**—on the whole; generally speaking. **Probably**—perhaps. **Stare**—the condition in which one is. **Well-matched**—agreeing with each other in temperament. **Very bad choices**—a husband and a wife, whose temperaments do not at all agree.

They are so—they are happy. **A naturally temperament**—a temperament because of which one is contented with whatever one has. **God-mother**—A lady who undertakes, at the baptism of a child, to see that it is trained as a Christian.

The author says that if his god-mother had not been a human being but a fairy, he would ask for certain gifts from her. Being a fairy, she would have had the power to bestow those gifts on him. **Promptly**—at once ; immediately. **Asylum**—a lunatic asylum ; a place where mad people are kept and cared for. **Cheerful**—happy. **Lunatic**—a mad person. **For all we know**—in spite of all we know. **Change places with him**—be in the lunatic's place while he took our place ; be mad while he became sane. **The splendid spur**—ambition because it goads one to work hard. **Spur**—literally, a pointed piece of metal worn on a rider's heel to make the horse go faster. **Do much...lives**—achieve anything great in their lives. **George Borrow**—An English writer of the 19th Century. He was a traveller, too, and wrote many books on his travels and life. His *Lavengro* is partly auto-biography and partly fiction. **Depression**—sadness, being low in spirits. **Dost thou know**—do you know. **This dark principle**—depression ; melancholy ; sadness. **Thy**—your. **Dread**—fear. **Pilgrim**—traveller. **It is the dread on his way**—A pilgrim travelling at night is afraid of the horrors of the night and so moves on quickly to his destination. Similarly, a melancholy (sad) person works hard to come out of the sad situation he is in, and thus achieves something. **The night**—here stands for depression or sadness and, **the pilgrim**—for the sad person. **Hasten**—move on quickly. **When thou...nigh**—when you feel that the fit of depression is about to come upon you. **Thou feelest**—you feel. **It**—depression. **Nigh**—near. **Thy safety word**—the word that can protect you from the effects of depression. **Onward**—work hard in order to progress towards joy. **If thou tarry**—if you wait. **Thou art overwhelmed**—you are weighed down by depression ; you are sub-merged under depression. **Courage**—take courage. **Build great works**—do great deeds. **'Tis urging thee**—It (depression) is urging you to do great deeds. **It is ever nearest......of God**—Those who are God's favourities are generally sad (because a man who is always happy has nothing to goad him on to do great deeds. **The fool......if**—it is the fool who is always happy. **Thou would'st by joyous**—you would like to be happy.

Page 21

Puny—small and weak. **Mighty**—powerful. **The joyous**—Have they been the happy people ?

Rhetorical—using a style meant to impress or persuade ; written in artificial or exaggerated language. **Biographies**—life-stories. **Reveal**—show. **Frequent**—taking place very often. **Fit**—a sudden and short attack. **Shallow natures**—People whose nature is such that they do not consider anything seriously. **Hence**—from here.

Melancholy—sadness. **The Sermon on the Mount**—Christ's discourse as given in *Matthew* (*The New Testament*). It contains the main teachings of Christianity. **Spinoza**—a greater Dutch writer on Politics and Ethics. **Tristitia**—sadness. **Mediaeval monks**—The monks of the Middle Ages (About 1100 to 1500 A.D). **Compound**—combination. **Dejection**—sadness. **Sloth**—laziness ; idleness. **Irritability**—being easily made angry. **The word**—*i.e.* Acedia. **The thing**—dejection ; sadness. **We blame......livers**—we say that our sadness is due to some disorder of our nerves or livers. **Perhaps......were right**—perhaps the view of the monks of the Middle Ages is correct that dejection is a deadly sin. **Gives us of values**—enables us to judge what is right or wrong, good or bad and so on. **Affliction**—suffering ; pain. **For a moment**—only for a brief while. **Susceptible to**—easily affected by ; sensitive to. **Grievous**—causing grief.

Gaiety—joy. **Monastery**—a building in which monks live. **Nunnery**—a builing in which nuns live. **Vapid**—uninteresting ; tasteless. **Hilarity**—noisy merriment. **Irritates me**—makes me angry. **Unworldliness**—losing interest in worldly matters and being interested in spirituality.

Page 22

Mystic—one who seeks the Truth through union with God. **Christian missionary**—person sent to preach Christian religion among non-Christians. **Fascinating**—attractive. **Persecution**—suffering at the hands of someone. **Corpses**—dead bodies of human beings. **Former victims**—those who had been thrown into that well before him. **St. Francis of Assisi**

—an Italian friar of the Middle Ages. He was a saint of great purity and had a magnetic personality. **Parlour maid**—a maid who waits at the table ; *i.e.* when the family sit down to meals. **I can't……his name**—He has a strange name. Sadhu Sunder Singh is not a name borne by European Christians. It sounds like a name of an Indian Hindu saint. **"The Sadhu"** —the life-story of Sadhu Sunder Singh.

To descend...these heights—now I shall stop writing about the great subject of mysticism and mystics, and talk about ordinary people. **The idle**—those who have no work to do. **Recognition**—appreciation of one's work. **But**—except. **Virtue**—the people who possess great virtue. **Relative**—comparative. **Domestic happiness**—happiness in the home ; one's feeling happy in one's family. **Approval**— appreciation. **Fellows**—comrades ; companions.

Napoleon—Emperor of France. He came to power after the French Revolution. **A hard heart**—a heart that feels little. **The second**—a good digestion.

We have fallen...evil times—the present times, in which we live, are evil.

Page 23

American War—the war fought by the Americans to get independence from the British. **British Empire**—when this essay was written, Britain was the greatest colonial power. The Sun never set on the British Empire. **How he delivers himself about**—how he expresses his opinions about. **Public calamities**—the misfortunes that befall a country, as distinct from those that befall on an individual. **Dr. Johnson**—one of the greatest English writers of the Eighteen Century. He compiled the first dictionary of the English language. He was also a poet, critic and essayist. **Boswell**—a Scottish lawyer, who was an intimate friend and great admirer of Dr. Johnson. He wrote a biography of Dr. Johnson. **Vexed**—distressed ; annoyed. **Cant**—hypocrisy ; insincere talk. **Turbulence**—disorderlines ; violence. **Reign**—the period of the rule of a certain sovereign. **"Sir I have...less meat"**—I have been sleeping and eating normally. That shows that he has not felt troubled.

We are not so philosophical—we do not take public affairs so philosophically ; public affairs worry us very much. **Ominous**—threatening ; portending evil. **Bulletin**—official statement of news. **In the......Commonwealth**—when, after the beheading of Charles I, Oliver Cromwell was supreme in England. **The Hague**—'in the Netherlands, the seat of an International tribunal'. **Was tossing about**—was restlessly turning on one side and then on the other in bed. **Before you came into it**—before you were born. **When you have gone out of it**—when you are dead. **While you are in it**—while you live.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. It is only in the intimacy of family life, or in that rare thing, a perfect friendship, that the veil is partially drawn aside. And even then we do not lay bare our hearts entirely. **(Page 19)**

Context. This extract is taken from *Happy People* by W.R. Inge.

Explanation. The author says that we do not know whether a certain person is happy or sad. We cannot read his feelings from his face, which is like a mask. But he expresses them under certain circumstances. In one's family one has no need to try to appear better or worse that one is. Similarly, there is no place for hypocricy in an ideal friendship. True friends do not try to conceal their real feelings from each other. But even to an intimate friend or to a member of one's family, one expresses one's feelings only partially. Even they do not know all that is going on in one's mind.

2. As a rule the game of life is worth playing but the struggle is the prize. **(Page 19)**

Context. This sentence is taken from W.R. Inge's essay, *Happy People.*

Explanation. While considering the question as to who are the happiest people, the author says that, according to the successful people, they were happiest while they were struggling for success. The author agrees with them. He likens human life to a game. The contestants play a game in order to win the contest. But playing the game gives them greater joy than winning the match. Similarly, in life one struggles to achieve certain aims. When the aims are achieved, one feels happy, but while one is still struggling one feels the greatest joy. The struggle is a greater source of joy than ultimate success. Hence the prize one wins in the struggle of life is the struggle itself and not ultimate success.

3. Still, as a rule, marriage is probably the happiest state. It all depends on whether the pair are well-matched, and very bad choices are, I think, the exceptions. **(Page 20)**

Context. This extract occurs in *Happy People* by W.R. Inge.

Explanation. While considering who are the happy people, the author says that the married are believed to be happier than the unmarried. But he disagrees in the case of the childless married people ; he is of the opinion that the married are perhaps the happiest people. There is, however, one condition : the couple should be well-matched. They should agree in temperament and otherwise. If the couple have made a very bad choice of each other—if they do not agree in temperament—they cannot be happy. But such a choice is an exception.

4. And even if the always-cheerful person is perfectly sane, he is without the 'splendid spur' which most men need if they are to do much with their lives. **(Page 20)**

Context. This extract occurs in *Happy People* by W.R. Inge.

Explanation. W.R. Inge says that the happiest people are, on the whole, those, who are the happiest by temperament. They have no other reason to feel happy. But the author does not like to be the happiest man, because the happiest man in England, in his opinion, may be a mad man. And even if the person who is always happy is not mad, he has another serious drawback. He is always contented and does not struggle to better his lot. He has no ambition which has been called the 'splended spur'. The rider's spur pricks the horse's side and he runs forward. If the rider does not use the spur, the horse will move on slowly. Similarly, a man without ambition does not try to progress in any field. But ambition, like the spur, makes him struggle hard and progress in life. Only those men can have great achievements to their credit who have ambition to goad them on. And the happiest, having no ambition, cannot achieve much in life.

5. It is the dread of the horror of night which makes the pilgrim hasten on his way. When thou feelest it nigh, let thy safety word be onward ! If thou tarry, thou are overwhelmed. **(Page 20)**

Context. This extract is taken from *Happy People* by W.R. Inge.

Explanation. According to the author it is not good to be always cheerful. Depression or sadness, too, has its value. He quotes George Borrow, who, in his *Lavengro* says that depression is one's best friend. A sad man struggles hard to be rid of his sadness and, in the process, does great deeds. To illustrate this, he gives an example. Imagine that a pilgrim is travelling at night, when travelling is unsafe and beset with horrors. Since he is afraid of these horrors, he moves on quickly, trying to reach some shelter as soon as possible. The dark night makes him move on quickly. Similarly, when we feel the darkness of depression in our minds, we must move onward ; that is, struggle hard in order to achieve something and be happy. In this alone lies our safety. If we do not work hard to come out of this state of depression but remain contented with it, it will overwhelm us. We shall have no hope of ever being happy.

6. '...Thou would'st be joyous, would'st thou ? Then be a fool. What great work was ever the result of joy, the puny one ? Who have been the wise ones, the mighty ones, the conquering ones of the earth ? The joyous ? I believe it not.' **(Pages 20-21)**

Context. This extract occurs in *Happy People* by W.R. Inge.

Explanation. The author says that one of the drawbacks of the happy people is that they have no ambition. Without ambition, one cannot achieve anything in life. To support his point, the author quotes from George Borrow, who expresses similar views in his *Lavengro*. According to Borrow it is only the sad and the discontented, who work hard and achieve something in life. In a rhetorical style he goes on to say that one should not wish to be always happy because it is only a fool who can be always happy. No great work has ever been done by such a man, because joy makes a man contented with his lot, so he has no ambition and does not try to achieve anything. Joy is puny, small and insignificant. The great men of the world have not risen from the ranks of the joyous. Those who attained wisdom, became great conquerers, or achieved greatness in any other field were goaded on to work by depression. George Borrow does not believe that they were among the joyous.

7. Perhaps it is only shallow natures who never feel the tragedy of existence. I can sympathise with the man who wrote : 'Send me hence ten thousand miles, from a face which always smiles'. **(Page 21)**

Context. This extract is taken from W.R. Inge's essay, *Happy People*.

Explanation. The author says much in defence of depression or sadness. He says that, reading the life-stories of great men, he has found that very often they would have fits of depression. The world considers them great in every respect and knows nothing about their fits of sadness. He goes on to say that those who are so constituted that they can never study the nature of anything seriously are generally happy. There is a tragic aspect, too, to life, but they never study it so seriously as to know of this aspect. Great men study human life seriously and come to know about the tragedy of life. The happy are shallow by nature. Not conscious of the tragic aspect of life, they always smile. Someone has written that he dislikes such people so much that he would run far away from them. And the author, being of the same opinion, sympathises with him.

8. We have forgotten the word, and when we are attacked by the thing, we blame our nerves or our livers. But perhaps the monks were right. **(Page 21)**

Context. This extract is taken from *Happy People* by W.R. Inge.

Explanation. The author says that, according to the mediaeval monks, one of the Seven Deadly Sins is Acedia, which is a combination of dejection, sloth and irritability. We no longer remember the word Acedia. And so when we are overwhelmed by this combination of dejection, sloth and irritability, we say that it is due to some nervous or liver disorder. When one's liver or nerves do not function properly, one feels depressed, lazy and irritable. The author is, however, of the opinion that Acedia is not the result of any nervous or liver disorder. He agrees with the mediaeval monks that it is one of the Seven Deadly Sins. Naturally, one must do one's best to avoid it like any other Deadly Sin.

9. Unworldliness based on knowledge of the world is the finest thing on earth ; but unworldliness based on ignorance of the world is less admirable. **(Page 21)**

Context. This extract is taken from *Happy People* by W.R. Inge.

Explanation. Discussing who are the happy people, the author says that, according to some, monks and nuns are happy. But he feels that such spiritual joy is tasteless, because it is based on escaping from the world. Monks and nuns are unworldly. They take no interest in the joys and sorrows of the world. But, according to W.R. Inge, there are two types of unworldliness. Some people study life and the world thoroughly and feel that everything here is short-lived and that nothing lasts for ever. They become unworldly, but their unworldliness is based on their knowledge of the world. The author considers this unworldliness the finest thing in the world. The second kind of unworldliness is that of the monks. They escape from the world. They never try to study it and understand its nature. So they are ignorant of it. Their unworldliness is thus based on ignorance of the world. This unworldliness does not evoke the highest praise from the author. Hence the happiness of monks and nuns irritates him.

10. 'Sir, did God govern the world well before you came into it ?' 'Undoubtedly'. 'And will He rule the world well when you have gone out of it ?' 'Undoubtedly'. 'Then, Sir, can you not trust Him to rule the world well while you are in it ?'

The tired Ambassador turned on his side and fell asleep.
(Page 23)

Context. This extract is taken from *Happy People* by W.R. Inge.

Explanation. The author says that, whereas the people of the eighteenth century did not take public affairs seriously, the people of his time did. He himself felt restless when he heard of a tragic incident hinting at a naval disaster. But whenever things went wrong for his country during the war, he took comfort from an incident in English history. During the period in the seventeenth century, when Oliver Cromwell was supreme in England, the ambassador of that country to the Hague was greatly worried about the state of affairs in England. He tossed restlessly in bed. An old servant, who was in the same room, begged his permission to ask him a question. Having got the permission, he asked the ambassador whether he thought that the world had been governed well by God before he (the ambassador) was born and whether He would govern it well after he was dead. To both these questions the ambassador gave an affirmative reply. The servant then asked him why he could not trust him to govern it well during his life-time. This taught the ambassador to trust in God and not to worry about public affairs. His worry vanished and he enjoyed a sound sleep.

This incident shows that, in order to be happy, one should not take public affairs too seriously.

D. QUESTIONS AND ANSWERS

Q. 1. Briefly relate in your own words what W.R. Inge says in "Happy People".

Or

Write a summary of W.R. Inge's essay, "Happy People".

Ans. See *Analytical Summary.*

Q. 2. Who are generally regarded as the happy people ? What is W.R. Inge's opinion about them ?

Ans. Though happiness is the main aim of our lives, it is difficult to say who the happiest people are. You cannot from anyone's face whether he is happy or sad. You cannot say even about yourself, whether you are happy or sad at a particular moment. But, taking your past into consideration, you can mention the periods when you were happy and those when you were unhappy. Nevertheless, there are certain categories of people who are generally believed to be happier than the others.

The happiest period of a successful man's life is that when he is still struggling for success.

The young are considered happier than the old. But the author thinks that they cannot be happy because of the conflicting elements in their character. He mentions, in support of his view, Robert Browning's opinion that old age is the best of life.

The married are regarded as happier than the unmarried. The author agrees, but he thinks that they can be happy only if they are well-matched. Also, the childless married people cannot be happy.

The happiest people seem to be those who have no particular cause for being happy; that is to say, those who are contented with their lot. The author does not like such happiness, because such a happy man can be either a mad man or one devoid of ambition. Without ambition one cannot achieve much in life.

The truly religious are generally happy, but they sometimes have fits of misery (great unhappiness). People speak of the joy of monks and nuns. The author is irritated (made angry) by their joy, as it is based on escaping from life and on ignorance of the world.

A saint like the Hindu mystic and Christian missionary, Sadhu Sunder Singh, experiences a peculiar kind of joy, which the author admires.

The people who are busy with some work are happier than those who have no work to do. A man who has found his work is happier than he who has not found it.

Some periods of history are perhaps happier than the others. People are not generally happy in periods of internal and external strife. But the author thinks that one can be happy even then if one does not take public affairs seriously.

A hard heart and a good digestion can make a person happy, according to Napoleon. But, according to W.R. Inge, a hard heart can give only a negative kind of happiness, as the person concerned is devoid of affection and sympathy.

In order to be happy, W.R. Inge would like to have wisdom, domestic happiness and the appreciation of his friends and companions.

Q. 3. What are W.R. Inge's views about depression?

Ans. Though happiness is the aim of every human being's life, depression has its own uses. It is not desirable to be always cheerful. Such a cheerful man can be either mad or devoid of all ambition. It is ambition that goads one on to work hard and achieve something in life. A man without ambition cannot achieve anything. Depression, on the other hand, makes one work hard. Not contented with one's lot, one tries hard to improve it. George Borrow calls depression man's best friend. Great men, like the wise men and the conquerors of the earth have not been among the joyous. A study of the biographies of great men shows that they very often had fits of depression.

But, with all that, we must not lose sight of the fact that depression, or melancholy, has been condemned also. Jesus Christ includes it among the Seven Deadly Sins in his Sermon on the Mount. According to Spinoza sadness cannot be justified. The mediaeval monks included among the Seven Deadly Sins Acedia. According to them it is a combination of dejection (sadness), sloth (laziness) and irritability (getting angry at the slightest provocation).

Points to remember

1. A joyous man has no ambition. Depression results in discontent, which goads one on to work hard. The great men have not been among the joyous. They have had frequent fits of depression.

2. But depression has been condemned by Jesus Christ, the mediaeval monks and Spinoza.

6. AMBITION

A. ANALYTICAL SUMMARY

An intensely ambitious man. The author agrees with the impression of Lord Curzon's character that one gathers from his biography written by Lord Ronaldshay. He was an intensely, though honourably, ambitious man. Towards the end of his life he felt sad, because he did not become Prime Minister.

Why generally misunderstood. For this reason he was generally misunderstood, because (**a**) the English aristocrats are not generally so highly ambitious, and (**b**) the real aristocrat is too proud to care for public opinion, (**c**) also, an aristocrat is generally indolent, but Lord Curzon was not indolent.

Only a kind of game. Lord Roseberg had the ambition of (**i**) winning the Derby, (**ii**) marrying the richest heiress in England, and (**iii**) becoming a Prime Minister. He realised all these aims. But his ambition was only a kind of game. It was not an all-absorbing passion with him.

A weakness. A desire for recognition is a weakness. It springs from vanity, which is different from pride. A proud person does not care for what others think of him. A vain person is sometimes sensitive.

The struggle is the prize. It is ambition that makes people work. But one should regard one's work as one's play. Such a person generally succeeds in life. In the game of life the real prize is the struggle.

A danger to our civilization. A large class of people work only for their wages and think only of amusement. They have no ambition. This is a danger to our civilization, as the unambitious becomes lazy and do not try to achieve anything great.

Is the successful man ambitious? We cannot say whether successful men have been ambitious. (**a**) We do not know whether Shakespeare, for example, had the ambition of achieving immortal fame, or, whether it was a matter of chance that he was the greatest writer. (**b**) Likewise, we cannot say whether Napoleon had the ambition of achieving the greatness he achieved or whether he just found himself in the circumstances which were favourable for his ascent to greatness.

A definite aim in life. Some people have, early in life, a definite aim which they try hard to achieve. Generally they achieve it. According to Lord Haldane people who persistently demand something generally get it. But W.R. Inge has not found it so in his profession. Though some clergymen do get promoted by making persistent requests to the authorities concerned for a promotion, most of them are generally disappointed.

A sense of humour. The ambitious man should have a sense of humour ; otherwise, he will make himself miserable. Are the objects of ambition always worth the trouble we take to achieve them ? Do the rewards always go to the deserving ? Nevertheless, life would be dull without ambition.

B. WORD-NOTES AND EXPLANATIONS

Page 24

The spur—the stimulus (metaphorical use) ; that which goads one to work. Literally, the spur is a pointed metal piece fixed to the heel of a rider's boot which he uses to prick the horse's side to make him go faster. **That the clear...... raise**—which stimulates our spirit or soul. **Infirmity**—weakness. **Scorn**—hate. **To scorn delights**—to hate one's joys ; that is, to sacrifice one's joys in order to work hard and achieve fame. **Laborious days**—days of hard work. **Fame...days**—These lines are taken from Milton's *Lycidas*, which is an elegy he wrote to mourn the death of Edward King. **Lord Ronaldshay**—He served in India as the Governor of Bengal. Later, he became the Secretary of State for India. **Lord Curzon**—One of the Greatest British Viceroys for India. **Eton**—one of the most famous public schools of England. **And since**—and after the days of Eton also. **Resent**—feel angry at. **The popular...character**—what the people generally think of his character. **Complex**—not simple ; a combination of contradictory qualities. **Aristotle**—one of the greatest philosophers of ancient Greece. **"Ethics"**—the title of his book on the subject. **Worthy of**—capable of achieving. **An honourably ambitious man**—Lord Curzon was highly ambitious, but would use only honourable means to achieve his ambition. **Embittered**—made sad. **Made no secret of**—not concealed (hidden) ; that is expressed openly. **Typical**—characteristic. **Aristocrat**—'a member of the class of nobles'. **Lord Derbys, Lord Salisbury, Duke of Devonshire and Arthur Belfour**—prominent statesmen.

Disdainful—contemptuous. **The real aristocrat...care much**—The real aristocrat has so much contempt for public opinion that he does not care for it. **Fancy**—imagine.

Page 25

On being applauded—when the other members cheered him for delivering a very good speech in the House of Commons. **House of Commons**—the lower house of the British Parliament. **Orator**—great speaker. **Schopenhauer**—a great German philosopher. **Stone-deaf**—totally deaf ; one who can hear no sound at all. **Clap**—cheer ; applaud. **Lord Rosebery**—a Prime Minister of England. **The Derby**—the annual horse-race at Epsom in England. **Heiress**—a female who inherits much wealth and property. **Devouring kind of ambition**—The kind of ambition to the realisation of which one has to devote all one's energies and attention. **A kind of game**—something not taken very seriously ; something pursued light-heartedly. **In the class...ran**—one who joins powerful allies for the achievement of a great end, but does not achieve anything great oneself. **Great War**—The First World War of 1914-1918.

A consuming desire—a very profound desire. **Recognition**—the appreciation of others. **Vanity**—having too high an opinion of one's abilities. **Benjamin Franklin**—a great American statesman and philosopher. **Absurd**—non-sensical.

Apt—likely. **Indolent**—lazy. **Costermongers**—vegetable and fruit sellers who carry their wares on barrows in streets. **It makes them go**—The smell of the carrots makes the donkeys go quickly, as they try to swallow the carrots. **William James**—An American philosopher and psychologist. **Regards his work...play**—does not take his work too seriously. **Plays to win**—succeeds in life.

Page 26

The struggle is the prize—Ultimate success does not give one so much joy as the struggle to achieve that success.

The prizes...their reach—they may not have the capicity needed to achieve great aims. **Tiberious**—a Roman Emperor. **Doles**—food or money distributed by the State among the poor, the old etc. **Will languish**—will grow weak ; its rate of growth will slow down.

Are mysterious—cannot be understood. **Knocked off**—gave up. **Immortal fame**—fame that lasts for ever. **Aver**—say (that it is true).

Moody—a person of changing moods. **Penniless**—poor. **Artillery**—branch of an army that uses cannon, big guns. **When he found at his feet**—when the chance of achieving greatness offered itself to him. **To play the game**—to take the chance and try to achieve greatness.

A bishop—clergy man of very high rank. He organises the work of the Church in a city. **That kind of person**—the kind of person they have the ambition to be ; *e.g.* a judge, a bishop, a Cabinet Minister etc. **To keep it up**—to keep up the habit of trying to behave like the person they have the ambition to become. **Their first nature**—their real nature. **Loss their tempers**—get angry. **Lord Haldane**—a statesman and philosopher. **End by getting them**—get them in the long run.

In my profession—among the clergymen, of whom W. R. Inge was one. He was a dean ; that is, a clergyman who leads a Cathedral chapter. **No. 10, Downing Street**—the official residence of the Prime Minister of England. **Leak out**—come to be known by the people at large. **Are soured and disappointed**—become very sad because they are not promoted. **Mitres**—Tall head-dress worn by bishops. **The Minis-**

try of the Church—clergymen. **Men of this type**—ambitious men who dance attendance upon their officers in order to get promoted.

Wholesome—healthy. **Emulation**—trying to do as well as, or better than the others. **Sour ambition**—ambition that one takes so seriously that one becomes bad-tempered (because there are no signs of its being realised in the near future). **Sour**—bad-tempered. **Sir William Harcourt**—an English statesman. **Some get them**—some get the rewards. **Justice is done !**—because some get the rewards and some do not get them. This is a humorous remark, because it is not the deserving who get the rewards. **The payment currency**—that is, the deserving, did not get the rewards, will be rewarded by God in the next world. **In another currency**—according to Divine justice, where the reward is virtue and not the material rewards. **'Play to...a game**—try to achieve success in life but do not take the achievement of success very seriously. **"Ambition..angels fell"**—Satan and the angels who followed him fell from Heaven to Hell because of God's wrath (anger) against them. Santan had risen in revolt against God, beccause he had the ambition of usurping His throne.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. Schopenhauer gives us the aristocratic attitude towards popularity : 'Would any musician care much for the applause of his audience if he knew that half of them were stone-deaf, and that the other half had been bribed to clap the worst performer.

Context. This extract occurs in *Ambition* by W. R. Inge.

Explanation. The author says that a true aristocrat does not care for public opinion. He is even contemptuous of it. The same idea has been expressed by Schopenhauer, a great German philosopher of the nineteenth century. He compares an aristocrat to a musician and the public to his audience. Half of the audience cannot listen to his music at all as they are stone-deaf. The other half, who can listen to it, will not applaud him, as they are not free to do so. They have been bribed to applaud the worst musician. This illustrates Schopenhauer's idea that about fifty per cent people cannot understand and appreciate the qualities of a great man. The other are under such influences as do not permit them to express their appreciation of those great men whom they would sincerely admire. They, in fact admire those about whom there is nothing great. Thus public opinion is not worth much, so the aristocrats treat it with contempt.

2. Anyhow this was not a devouring kind of ambition but only a kind of game. He would not have been very unhappy if in all three competitions he had remained in the class of 'also ran' like one of our little allies in the Great War.

(Page 25)

Context. This extract is taken from *Ambition* by W. R. Inge.

Explanation. Lord Rosebery, a Prime Minister of England, had in his young days the ambition of achieving three aims. He wished to win the Derbey, to marry the inchest heiress in England and to be a Prime Minister. He achieved all the three aims. But he did not belong to the class of those whose ambition is a profound passion with them. He did not take his ambition very seriously. He tried to realise it in the same way as one plays a game, *i.e.* just for the fun of it. He would not have felt unhappy if he had not been able to achieve any of his three aims. He would have felt contented if he had only joined these three competitions without any success. Some people belong to the class of 'also ran'; that is, to the class of those who join a competition, but are too weak to win. This was the case with one of the countries which were the allies of Britain in the First World War (1914—18). It was too small a country to make any significant contribution to the victory of the allies. But it fought side by side with them. The mere fact of participating in the war gave it much satisfaction. Similarly, Lord Rosebery would have felt contented if he had joined all the three above-mentioned competitions without any success.

3. Benjamin Franklin thought that it would not be altogether absurd if man were to thank God for his vanity among

the other comforts of life. But I am not sure that he was right. The vain man is seldom disliked, but he is always laughed at, and he is sometimes sensitive. **(Page 25)**

Context. This extract is taken from *Ambition* by W. R. Inge.

Explanation. Whereas a proud man does not care about what the others think of him, a vain man has a profound desire for the appreciation of others. The desire, according to the author, is a sign of weakness. But, Benjamin Franklin, an American philosopher and statesman of the Eighteenth Century, thinks that vanity is a good quality. He even says that it is one of the comforts of life and that we should thank God for it just as we thank Him for the other comforts. But, the author does not agree with him. Vanity, according to him, is not a good quality. It is true that people do not generally dislike a vain man. But they laugh at him. Some vain men are sensitive, so when people laugh at them, they feel miserable.

4. Ambition is like the bunch of carrots which costermongers hang in front of their donkey's noses ; it makes them go. **(Page 25)**

Context. This extract is taken from *Ambition* by W.R. Inge.

Explanation. Lord Curzon was, in some respect, unlike the other aristocrats. Aristocrats are generally indolent (inactive). But he was very active, because he was intensely ambitious. It is ambition which makes a man work. To illustrate this the author gives an example. Costermongers sell fruit and vegetables from a barrow in the streets. The barrow is pulled by a donkey. They use a clever device to make the donkey go. They hang a bunch of carrots in front of its nose. The smell of the carrots enters its nostrils. It also sees the hanging carrots and its mouth waters. It moves forward trying to swallow the carrots. But, since the carrots hang by a pole or something else attached to the barrow, the donkey cannot touch them. But, trying to catch them, the animal moves on. A man's ambition is like such a bunch of carrots. He tries to realise it and so works harder and harder, even though it may not be easy to realise. Thus it is ambition that makes a man work.

5. The man who regards his work as his play—and this is the way to succeed in life and to be happy—nearly always plays to win. There is no reason why he should not play fairly and good-humouredly. The struggle is really the prize, as it is in every game that is worth playing. **(Page 25)**

Context. This extract is taken from *Ambition* by W.R. Inge.

Explanation. The author says that it is ambition that makes a man work. According to the great philosopher and psychologist William James, ninety percent of the work the world over is done by ambition. But a man should not take his ambition too seriously. If a man wants to be happy, he should try to succeed in life. And he can succeed if he regards his work as his play. He cannot succeed if he makes himself miserable when an obstacle comes in his way. As in all good play, he should be good-humoured in his work and play fairly. He should not take recourse to any foul means in trying to realise his ambition. In a game it is the play that gives the player the greatest satisfaction. An ideal player does not mind whether he wins or loses. His victory does not give him so much joy as the play itself. Similarly, a man who is struggling to realise his ambition, finds greater joy in the struggle itself than in the realisation of his aim. Thus the prize does not consist in the victory, but in the struggle. But like a sportsman, the ambitious man, as already mentioned, should use only fair means and should not make himself unhappy by taking his work too seriously.

Shakespeare, too, has said in a similar context, "they lose it (life) that purchase it with too much care".

6. Until we know why Shakespeare knocked off writing plays at forty-seven, when he was at the height of his genius, we shall never be able to say whether he was ambitious of immortal fame, or whether, as some have been found to aver, he was just a man of business who happened to be able to write better than anyone else. **(Page 26)**

Context. This extract occurs in *Ambition* by W.R. Inge.

Explanation. The author says that it is ambition that makes a man work. But he is not sure whether the average successful man's success is due to his ambition. So far as some great men are concerned, he admits that he cannot say with certainty whether they achieved success because of ambition. They are mysterious. In this connection he gives the example of Shakespeare, the greatest writer of the world. The plays that he wrote first, are not among his greatest work. But, as he went on writing play after play, his genius flowered gradually with practice. At the age of forty-seven he was at the height of his genius. Then he produced some of his best work, his last play being, *The Tempest*, which is among the greatest comedies of the world. But at the height of his success he suddenly gave up writing plays. No definite reason can be given for this. Of course, he subsequently achieved everlasting fame because of his writings. But we cannot say whether that had been his ambition. If that had been his aim, he would probably not have given up writing at a time when he was capable of doing his best. Some say that he was only a man of business. He wanted to make money somehow to improve his economic condition. We know that when he came to London from Stratford in search of fortune, he did not start as a writer. He was, in turn, the servant in-charge of the horses of the theatre-goers at a theatre in London, a gatekeeper, an actor and a play-wright. Hence some say that he was essentially in search of money and that it was only a matter of chance that, when he wrote plays, to meet the growing demand at his theatre, they turned out to be the best plays.

Hence we cannot say with certainty whether Shakespeare had the ambition of winning everlasting fame as a writer of plays.

7. Habit is second nature ; it soon becomes easy to them to keep it up ; their first nature never appears except when they lose their tempers, or fall in love, or get drunk. **(Page 26)**

Context. This extract is taken from *Ambition* by W.R. Inge.

Explanation. Speaking about ambition, the author says that some people decide early in life what they are going to be. They start behaving like that sort of person. If someone wants to become a judge, he behaves like a judge. If someone wants to be a cabinet-minister, he behaves like a cabinet-minister ; and so on. By constant practice such behaviour becomes a matter of habit to them. They always behave like that because habit is second nature. Their real nature does not, generally, appear at all. But, howsoever a man may try to hide it, it appears on three occasions. When a man loses his temper, all disguises melt away and he is his natural self. In love also one does not strike a pose and one's real nature is not disguised. Lastly, one's real nature is exposed when one is drunk. Except on these three occasions the people mentioned above easily behave like what they have decided to be ; *e.g.*, like a judge, a cabinet-minister and so on.

8. Our advice to those beginning the game of life must be 'Play to win, but don't forget that it is only a game'. Ambition may be the sin by which 'the angels fell' ; but by it men arise. Life would be very dull without it. **(Page 27)**

Context. This extract is taken from *Ambition* by W.R. Inge.

Explanation. The given extract forms the conclusion of the essay. The author says that the young are about to enter life. The elderly must give them the right advice. This advice must be that they should have some ambition in life But they should try to realise it sportingly. Like true sportsmen they should be interested more in the game of life than in its ultimate result. If they take their ambition too seriously, they will only make themselves unhappy.

At the same time we should not forget that man cannot achieve anything unless he has ambition. It is a fact that the angels fell because of ambition. In this statement there is an allusion to a Biblical story. Satan had the ambition of usurping God's throne, so, along with the angels who followed him, he rose in revolt against Him. But the Almighty struck them with His thunder-bolt and caused them to fall down to Hell.

The author says that, even though Satan and his followers fell because of ambition, men rise because of it, as it stimulates them to work and achieve great ends. Without ambition, no one will work and life will lose all charm.

D. QUESTIONS AND ANSWERS

Q. 1. What does Dean Inge say about ambition? How should one go about realising one's ambition?

Ans. According to Dean Inge it is ambition that makes a man work. The ambitious man has an aim which he works hard to achieve. A man without ambition has nothing to goad him on to work The noted psychologist and philosopher, William James, has estimated that ninety percent of the work in the world is done by ambition. The author likens ambition to a bunch of carrots which costermongers hang in front of their donkey's noses. Trying to swallow the carrots, the donkey move on and on. Similarly, trying to realise their ambitions, men put in more and more work. The angels may have fallen by ambition, but men arise or progress by it. Life would be very dull without ambition.

Some men take their ambitions so seriously that they behave from their early days as the sort of person they want to become. Such behaviour becomes a habit with them. According to Lord Haldane men do get the things which they persistently demand for themselves, but the author, who is a clergyman, does not find this to be true of his profession.

The author feels worried about the fact that, for one or two reasons, ambition may get killed. First, there is a large unambitious class. They work only to earn their wages and do not think about anything beyond amusement. Secondly, people may take to Socialism. Under Socialism there will be no stimulus for people to work hard.

In spite of what has been said above, it is not easy to say whether the average successful man is ambitious. Did Shakespeare, for example, have the ambition of winning immortal fame, or, was he only a businessman who chanced to write better than anybody else? What is intriguing in this context is the fact that he gave up writing plays at forty-seven, when he was at the height of his genius. We cannot say in the case of Napoleon, too, whether he was ambitious of achieving greatness, when he was only a young lieutenant. But when he got the chance to rise, he took it.

One should not take one's ambition too seriously. If one does so, one will make oneself miserable. The way to succeed in life is to regard one's work as one's play. And the game of life should be played fairly and good-humouredly. One should struggle for the realisation of one's ambition but one should not forget that the struggle is the prize. One should also not lose one's sense of humour. One should not forget that the objects of ambitions are, after all, ridiculous and that the rewards do not always go to the right people.

The author gives the example of Lord Rosebery. He had the three-fold ambition of winning the Derby, marrying the richest heiress in England and becoming a Prime Minister. He succeeded in achieving all these three aims, but never took his ambition too seriously. He regarded it only as a sort of game. He would not have been unhappy, if he had not succeeded in achieving any one of his three aims.

Points to remember

1. It is ambition that makes men work. The cause of all progress is ambition.

2. People who demand certain things for themselves generally get them in the long run.

3. Because of the existence of an unambitious class and the advent of Socialism, ambition may get killed. In that case we cannot make any progress.

4. It is not easy to say whether the success of the average successful man is due to his ambition or whether it is only a matter of chance.

5. The way to succeed in life is not to take one's ambition too seriously. One should regard one's work as one's play.

6. The author gives the example of Lord Rosebery to whom ambition was only a sort of game. He succeeded in achieving all his three aims.

Q. 2. Make a summary of W.R. Inge's essay "Ambition".

Or

What does W.R. Inge say in his essay 'Ambition' ?

Ans. See *Analytical Summary* above.

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7. ON CONVERSATION

A. ANALYTICAL SUMMARY

English and French conversation distinguished. (**a**) In the comedy, *The Frenchman in London* one of the characters is a rough Englishman. He is unskilled in the graces of conversation. His conversation consists mostly of a repetition of 'how do you do' ? (**b**) It is generally believed that the English do not converse much and are of an unsociable disposition. The French are regarded as the masters of the art of conversation. (**c**) But there is a great variety in the manner of conversing of the English people, as the English greatly differ in their tempers. On the other hand, all the French converse in the same manner ; for example, they address a marquis and a servant in the same way.

Faults in discourse. The author takes into consideration certain faults in conversation, which make the company of many persons boring.

The persons of fashion. One would expect the persons of fashion to be good conversationalists, but this is not so. They meet only to play cards and talk only about that game. They believe that talking spoils company.

Over-shooting the mark. Those who try to be good conversationalists generally over-shoot the mark. They do all the talking themselves, whereas conversation means talking together ; that is, each participant doing the talking in turn.

Certain peculiarities. A main defect in conversation lies in certain peculiarities which people acquire easily, but find it difficult to give up. (**A**) First, there are those whose conversation is absorbed in action—(**a**) Face-makers accompany what they say with gestures and grimaces. They are fit to converse only in dumb-show with their own reflections in the looking-glass. (**b**) Then there are the Smilers and Smirkers. Their words are accompanied by something between a grim and a smile. (**c**) The Mimics imitate the peculiar tone of voice or gesture of their acquaintances. (**B**) Next come the Professed Speakers—(**a**) Among them the Emphatical lay too much emphasis on every syllable they utter. They are fit to talk only to a deaf man through a hearing-trumpet. (**b**) The Whisperers come very close to their listeners and talk in a low tone. They come so near that the listener is forced to inhale their stinking breath. (**c**) The Wits utter only witty remarks. (**d**) The Whistlers and Tunehummers can never be heard distinctly. (**e**) On the other hand, the Bawlers speak too loudly. (**f**) The soft throats of the Tatlers are suitable for the soft parts of conversation. They speak in a musical voice. They are generally women. Their manner of conversation is not compatible with the rough voice and the coarse features of a man. (**g**) The Half-Swearers utter oaths in conversation but split and mince them. (**h**) Some people nick-name others, calling a man a cabbage, a crab, an odd fish etc. (**i**) The Sensibles express dogmatic views on trivial points. (**j**) The Wonderers start many of their sentences with "I wonder". (**k**) The Phraseologists use phrases like "all that" and "this that and t' other". (**l**) The Silent Men talk little and utter only the words "Yes, yes", and "No, no".

Our main distinctions from beasts. (**a**) What mainly distinguishes men from beasts is the ability of the former to maintain a rational intercourse among themselves through conversation, so we should make the best use of it. We should also try to unlearn any ridiculous habits that may have crept into our conversation. (**b**) According to some philosophers even birds and beasts understand one another by the sounds they utter, each species having a particular language to itself like a nation. (**c**) And we may imagine that those whose conversation is not rational like that of normal human beings are imitating the language of different animals. Thus, in this respect, chatterers are like monkeys, prators like parrots, snarlers like cats, and so on.

B. WORD-NOTES AND EXPLANATIONS

Page 28

Horace—One of the greatest of the Roman poets. His writings have a universal appeal. **Your talk to......reasons suit**—While talking you must observe the rules of decency and what you say should be reasonable. **Nor prate......a brute**—you should neither prate like a fool nor gabble like a beast. **Prate**—talk foolishly ; talk too much. **Gabble**—speak quickly and indistinctly. **Brute**—beast. **With universal applause**—with admiration from all who witnessed it. **Graces of conversation**—what makes conversation pleasant, attractive and beautiful. **Salutation**—expression of greeting. **The common salutation......do**—this is so because, when two Englishmen meet, they greet each other with the expression 'how do you do ?' **Our nation**—the English nation. **Sullen**—gloomy-tempered ; unsociable. **Uncommunicative disposition**—a temperament that does not like to share views, emotions etc. with the others. **The loquacious French**—the French, who are fond of talking. **Have been allowed to possess**—have been supposed to possess. **Beyond all other people**—much more than any other nation. **The Englishman......wound up frequently**—The Englishman is compared to a watch which should be wound up very often to make it go. He should have frequent stimuli to make him continue the conversation. That means, that if you talk to an Englishman, you must put questions to him frequently, or, change the subject of conversation very often. Only then will he continue the conversation. **Stops as soon......is down**—As soon as he has replied to one question. or, talked on one subject, he stops talking, just as a watch stops, when it needs winding. **The Frenchman...... alarum**—The Frenchman goes on talking. In this respect he is like a clock that sounds a continual alarum. **Acknowledged**—admitted. **Humours**—tempers. **The English consists... humours**—Englishmen differ in their tempers. **Manner of discourse**—way of conversing with one another. **Their manner......admits of great variety**--they can converse in different ways. **The whole French......alike**—all the French converse in the same way. **In their address**—in their manner of addressing. **A marquis**—noble man next in rank above a count. **Valet de Chambre**—a male servant. **Frequently**—very often. **Accosting each other**—going up to and speaking to each other. **Compliments**—greetings. **Volubility of speech**—fluency ; ability to speak quickly. **Grimace**—expression of the face indicating pain, disgust etc. **Action**—motion of the limbs to emphasise a point or convey an idea. **The Tuilleries**—The residence of the French Kings in Paris.

Discourse—conversation. **Tedious**—boring. **In vain**—useless.

Page 29

In the greatest perfection—in its most perfect form. **Annihilated**—destroyed. **Universal card-playing**—because of the habit of playing cards, which is prevalent everywhere. **Genteel comedy**—the kind of comedy that describes the life of the aristocracy. **People of quality**—People of high social position. **Scarce ever......game**—do not generally meet except to play cards, whenever they meet, they play cards. **There it is almost annihilated......but to game**—All the persons of fashion are given to playing cards. They do not generally meet and, when they do, they play cards, so there is not much conversation among them. This fact is given as the reason why the writers of Genteel Comedy cannot successfully represent in their works the dialogue of the people of high society. **Turns upon**--is concerned with. **Trick**—the cards played in a round. **The four honours**—in whist the ace, the king, the queen and the knave of trumps. **All their discourse ......honours**—They do not talk about anything but cards. **Maxim**—a widely accepted general truth. **Votaries**—devotees ; those who devote their time and energy to religion or some pursuit. **Whist**—card-game for two pairs of partners. **Bachhus**—In Greek mythology the god of wine. **It is no less a maxim......spoils conversation**—Both those who play cards and those who take wine believe that talking spoils company. Since the people of high society either play cards or drink, they are not good conversationalists. As already stated by the author, they do not meet except to play cards.

Endeavours—tries hard. **Agreeable**—Likable. **Aim at ......conversation**—try to be the best conversationalist. **Over-**

shoot their mark—go too far ; do all the talking themselves and do not allow the other person to talk at all. **Engross to himself**—do all the talking himself. **The very essence of conversation**—The intrinsic nature of conversation ; all that makes conversation what it is. **Talking together**—conversation means two or more people talking together. If only one person does all the talking, it is not conversation. **Keep up**—continue. **Bandied to and fro**—passed backwards and forwards. **Likewise**—similarly ; in the same way. **Cautious**—very careful. **Adapt**—suit. **The matter**—the subject-matter. **To our company**—to the people to whom we are talking. **Fur-below**—piece of elaborate trimming on a dress ; the fringed border of a petticoat. **We should likewise......country justices**—this, in brief, means that the subject-matter of our conversation should be such as to interest the people with whom we are conversing. **Justices**—judges.

But nothing throws......conversation—But nothing makes our conversation appear more ridiculous than etc. **Ridiculous**—absurd ; fit to be laughed at. **Peculiarities**—something odd or strange about their conversation. **Easily acquired**—easily picked up or learnt. **Conquered**—overcome. **Discarded**—given up. **Display**—exhibit ; show. **Absurdities**—absurd peculiarities of conversation. **Enumerate**—mention one after the other. **Buffoons**—jesters ; clowns. **Attitudinarians**—literally, those who strike a certain attitude or pose. **Face-makers**—those whose every word is accompanied with a peculiar expression on the face. **Grimace**—an expression of pain or disgust on the face. **Gesture**—Movement of hand or head to illustrate or indicate an idea or a feeling. **Assent**—indicate agreement. **A shrug**—a movement to lift the shoulders slightly. **Contradict**—say that something said is not true ; indicate a negative answer. **A wry mouth**—a mouth pulled out of shape. **Are angry......mouth**—when they are angry, they pull their mouths out of shape. **Caper**—the act of jumping about merrily. **A minuet-step**—a step taken in a minuet, which is a slow, graceful dance for two persons. **Are pleased step**—when they express a feeling of pleasure, they at the same time, either jump about merrily or take a step like the one that a minuet dancer takes. **Harlequins**—mute (silent) characters in English pantomime (a drama in which no actor speaks), lively and full of tricks. **Eloquence**—speaking ; conversation. **Posture-master**—teacher of callisthenics (*i.e.* exercises which produce physical strength as well as beauty). **Their rules......posture-master**—since whatever they say is accompanied by some gesture or a grimace, it appears as if they have taken instructions from a posture-master as to which word should be accompanied by which gesture. The author says so, as the posture-master's job is to give instructions regarding a particular kind of physical exercise which consists of certain motions of the body.

Page 30

Converse in dumb show—only make gestures and grimaces to indicate their ideas and feelings, but not speak a word. **With their own......looking glass**—with their own reflections in the mirror. **Smirkers**—those who give a silly self-satisfied smile. **Set of their......their words**—smile as soon as they talk. **"Ji-ne-sai-quoi"**—something indescribable. Literally the expression, which is French, means 'I know not what'. **Grin**—act of smiling broadly so as to show the teeth. **Dimple**—a small hollow in the cheek which appears when a person smiles. **"Ji-ne a......dimple"**—something indescribable between a broad and a narrow smile. **Rank**—group (verb). **With these rank**—similarly, we may group with these. **Affected**—pretentious. **Tribe**—group. **Mimics**—those who imitate others. **Taking off**—imitating in a burlesque manner. **Of their acquaintance**—of the people with whom they are acquainted. **Wretched imitators**—very bad imitators. **Frequently forced**—very often compelled. **They are such wretched......discover any likeness**—When a bad painter paints anything, his painting does not resemble the original much. So he is compelled to write the name of the original under the painting so that the on-lookers may know whom or what the artist intended his painting to represent. Such a painting is very bad imitation of the original. Similarly, the Mimics are very bad imitators of the manner of speaking of their acquaintances. Their imitated manner do not resemble much those of their acquaintances whom they have tried to imitate. Unless they themselves tell us so, we cannot know whom they are trying to imitate.

Elocution—speech ; conversation. **Whose elocution...... action**—who accompany their speech with one action or another. **Who converse legs**—who convey their ideas and feelings more by the gestures of their arms and legs, which accompany their conversation, than by their words. **Professed**—self-acknowledged. **Professed speakers**—those who call themselves speakers. **The emphatical**—those who lay much emphasis on every word they speak. **Who squeeze...and press and energy**—who lay very great emphasis with all their energy on every syllable they utter. **Ram down**—say repeatedly with a view to emphasise. **With excessive vehemence**—so as to show very strong feeling. **Orators**—those who make speeches (generally good speeches). The word is used here ironically. **Distinct**—easily heard and understood. **Elocution**—style of speaking. **Dwell on**—prolong. **The important particles**—'important' is used ironically. **Significant conjunction**—Important conjunction. 'Significant' also is used ironically. **They dwell on conjunction 'and'**—they prolong the articles *of* and *the* and the conjunction *and*, which the author calls important ironically. From the point of view emphasis *of*, *the* and *and* are not as important as the other words in a sentence. But the emphatical prolong these articles and conjunctions do, not lay emphasis on the really important words. **Hawk up**—bring up from the throat. **Cram them**—push them. **Auditors**—hearers. **Suffered**—allowed ; permitted. **Syringe the ears**—as it were. Since the Emphatical prolong, lay too much emphasis on some words, and cram their words into the ears of their hearers, they are fit to talk only to the deaf, as those whose hearing is normal will find their words grating for their ears. **Hearing trumpet**—trumpet-shaped funnel used as a hearing-aid. **Trumpet**—a musical wind-instrument of brass, in shape like a long bugle. **Fancy**—imagine. **And come so close with you**—they come so near you while speaking to you that their roses touch you. **Overcome you stinking breath**—Having come very near you, they exhale a foul-smelling breath, which makes you sick. **Stinking**—giving out a foul smell. **These oracular gentry**—These people of high society who come so close in order to talk to you as if what they say are oracular utterances ; that is, utterances about what is going to happen in the future, or utterances with a hidden meaning. Such things are generally disclosed only to a few and not made public. Hence these may be whispered into someone's ears. **Oracles**—were some priests in ancient Greece, who could say what would happen in the future. **Obliged**—compelled. **Speaking-trumpet**—trumpet-shaped funnel through which one may speak to someone else. **Whispering-gallery**—cave or gallery in which a sound whispered at one point can be heard at another far off, point, because of some acoustical peculiarities. **'Bon mot'**—a witty remark. **Condescend**—behave graciously but so as to show one's feeling of superiority. **Never articulate**—never speak words distinctly. **May be joined in concert**—their voices may be combined. **Tinkling cymbals**—the Whistlers and the Tune-hummers are so called, because we cannot make out any distinct words from what they say. We can hear only some sounds which are unconnected like the tinkling of cymbals. **Cymbals**—two metal-plates which are struck against each other to produce a sound. **The sounding brass**—the sounding musical instruments in a band. These produce far louder sounds than the tinkling cymbals.

Page 31

The Bawler—the person who cries loudly while speaking. **Bellowing**—loud cry. **Town-crier**—employee who makes public announcements.

Tattlers—those who utter words idly ; those who chattle or prattle. **Pipes**—wind pipes ; *i.e.* throats. **Adapted**—suited. **Soft parts of conversation**—the parts of conversation intended to please. **Prattle-fashion**—talk in a simple, childish way, as it is the fashion to do so. **Make very pretty music**—talk in a beautifully musical voice. **Dissonant**—out of harmoney. **Jig**—music for a quick lively dance. **Hurdy-gurdy** street piano on wheels and played with a handle. **But from a rough manly......from a hurdy-gurdy**—Tattlers are women. Their chatter would be out of harmony with the coarse features and the rough voices of men, just as a jig would be out of harmony with a hurdy-gurdy, which is a big musical instrument on wheels. **Mince**—cut into pieces. **Fritter**—subdivide minutely. **Gad's bud demne**—instances of split oaths. **Gothic**—barbarous and rude. **Humbuggers**—those who indulge in dishonest and deceiving talk. **Queer**—strange.

Cub—young one of a lion, bear, fox or tiger. **Odd**—strange. **Should never interpreter**—they should be accompanied by interpreters, who will explain whom the various nick-names stand for. **Pests of conversation**—pestilences of conversation; that is, the peculiarities because of which conversation suffers. **Dwell...on**—talk at length about. **Pronounce dogmatically**—express their opinions in a way as to suggest that they are final and no one can question them. **Trivial**—unimportant. The idea is that they express their opinions very seriously on the most unimportant points. **Sentences**—statements putting on an air of wisdom; (also) aphorisms or maxims. **The Wonderers**—those who generally start their sentences with "I wonder"; *e.g.* "I wonder whether it will rain", "I wonder what the time is"; etc. **The Phraseologists**—those who repeat some pet phrase while talking *e.g.* "all that" and "this, that and t' other." **Seem afraid...mouth**—talk little. **Lest they should catch cold**—this has been said humorously. They talk little as if they would catch cold if they opened their mouths. **Observe**—follow. **The precepts of the Gospel**—the moral instruction contained in the Gospel. The particular instruction referred to here is that people should not swear. Since the Silent Men observe this instruction literally, they talk as little as possible lest they should inadvertantly utter an oath. **The Gospel**—The life and teachings of Jesus Christ as contained in the first four books of the New Testament. **Yea, yea and nay nay**—yes, yes and no, no.

Rational—based on reason. **Kept up**—maintained. **One of our principal distinctions**—one of our main differences. **Brutes**—animals. **This peculiar talent**—is conversation. It is peculiar to us as no living creatures except human beings can converse. **Turn to our advantage**—use it so as to make it useful for us. **We should be very careful...tools of folly**—Using our organs of speech, we should not utter anything malicious or foolish. **Vice**—malice. **Any trivial or ridiculous habits**—*i.e.* the habits like those mentioned above, when the author mentioned so many pests of conversation. **Do our utmost**—do our best. **Ridiculous**—fit to be laughed at; absurd. **Inestimable**—of very great value. **Prerogative**—special privilege. **Such an inestimable prerogative**—is conversation, so called because it is the special privilege of human beings, as the other living creatures cannot converse.

Page 32

Though without articulation—though they cannot produce speech-sounds. **Native wood-notes**—the wood-notes of their own country. **Wood-notes**—spontaneous music like that of the song-birds in a forest. **Have a fine ear for**—be able to appreciate (good music). **Signor**—Italian word for gentleman. word **Signora**—Italian for lady. **An Italian air**—an Italian tune or melody. **Boars**—wild male pigs. **Gruntle**—make a low rough sound (in the case of pigs). Make a low rough sound expressing disagreement, boredom or irritation (in the case of human beings). **High German**—the language spoken by the inhabitants of Westphalia, word a province of Germany. **Dykes**—ditches. **Croak intelligently**—they convey something to one another by their croaking. It is not just a meaningless sound. **The natives**—The original inhabitants of Holland. **Jabber**—talk excitedly. **Affinity**—similarity. **Chatterers**—those who talk quickly and foolishly. **Praters**—those who talk too much. **Is too obvious at once**—is so obvious that it occurs to us at once. **Grunters**—those who grunt or make low rough sounds to express boredom, irritation etc. **Growlers**—those who make low threatening sounds. **Hogs**—male pigs. **Snarlers**—those who growl and show their teeth. They are like curs, because curs also snarl. **Curs**—bad-tempered dogs. **The spitfire**—hot-tempered persons. **Wild cats**—cats that have not been tamed. They will not bear stroking (caressing), as the tame or the domestic cats will. **The spitfire passionate ...stroking**—just as wild cats lose temper even though you stroke their backs lovingly, the spitfire passionate get angry even if you talk to them in an affectionate and humble tone. **Purr**—use of pleasant tone to show that they are pleased. In the case of a cat to purr means to make a low continuous vibratings sound expressing pleasure. **Screech-owls**—owls that screech instead of hooting like the other owls. **Screech**—make a harsh piercing sound. **Prick up their ears**—pay sharp attention to. **Their own hideous braying**—stands for a poet's own compositions, which are third-rate. Still he pays sharp attention, when these are recited either by himself or by others. **Hideous**—very, ugly **Braying**—stands for the poet's compositions, which are as ugly as the braying of an ass. **Venomous**—poisonous. **Serpents**—snakes. **Delight**—find pleasure in. **Hissing**—expressing disapproval by a sharp of 's' (in the case of critics). In the case of serpents, make a sharp sound of 's'. **Magpie**—a small black-and-white bird, which is very noisy. **Have crowed...years past**—Have addressed the whole town for the last three years. **Put my readers in mind of**—Remind my readers of. **A dung-hill cock**—a cock that crows from its own dung-hill. **Dung-hill**—a heap of dung in a farm-yard.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. The Englishman requires to be wound up frequently and stops as soon as he is down, but the Frenchman turns on in a continual alarum. **(Page 28)**

Context. This sentence is taken from *On Conversation* by William Cowper.

Explanation. The author says that the English are sullen and uncommunicative by nature, whereas the French are the best conversationalists in the world. He illustrates this idea by a metaphor. He likens the English to a clock in matters of conversation. A clock must be wound in order to make it go. If it is not wound at the fixed intervals, it will stop. Similarly, an Englishman is to be given some stimulus in order to make him talk. There must be a stimulus at regular intervals in order to make him continue the conversation. The stimulus, obviously, can be a question of a new topic. When there is no fresh stimulus, the Englishman stops conversing altogether. A Frenchman, on the other hand, goes on talking continually once he has started doing so. He does not need any stimuli at intervals. In this respect he can be compared to an alarm-clock which goes on sounding the alarum continually.

2. All their discourse turns upon the odd trick and the four honours, and it is no less a maxim with the votaries of whist than with those of Bachhus, that talking spoils company. **(Page 28)**

Context. This sentence is taken from Cowper's essay *On Conversation.*

Explanation. Cowper says that there are certain faults in conversation, because of which the company of about fifty percent people is rather tedious than amusing. One would expect to find conversation in the greatest perfection among the men of fashion, but that is not so. All of them like to play cards. And whenever they meet, it is only to play cards, so, if at all they converse, they converse about the various card-games. They talk about the odd trick, or they may talk about the four honours ; that is, about the ace, the king, the queen and the knave of trump in a game of whist or bridge. They talk about these because these are the cards of the highest value in these games. A player or a pair of players possessing most of these cards stand a good chance of winning the game. And the men of fashion do not talk about anything else, because card-players generally believe that talking spoils company. A similar belief is prevalent among those who drink in company. Since the people of fashion play cards as well as drink, we do not find perpect conversation among them.

Note (*a*) **Bachhus** is the god of wine in Greek mythology.

(*b*) **Whist** is a game of cards played by two pairs of players.

3. We should try to keep up conversation like a ball bandied to and fro from one to the other, rather than seize it all to ourselves, and drive it before us like a foot-ball. **(Page 29)**

Context. This sentence occurs in *On Conversation* by Cowper.

Explanation. Cowper says that those who try to be among the best conversationalists often overshoot the mark. They do all the talking themselves, giving little chance to their listeners to talk also. Thus the very essence of conversation is destroyed. Conversation means talking together and, when only one person speaks and the others listen, it is not conversation. In conversation everyone present should get a chance to talk and not just one person. In a good conversation, the participants are like a team of players. If they mean to play well, none of them should appropriate the ball to himself. They should play as a team. The ball should be passed from one player to another, from him to still another and so on. Likewise, in good conversation, when one person has done the talking, he should allow the others also to talk one after the other. If only one of them does all the talking, he will be like a foot-ball player who drives the ball before himself without letting the other players to touch it. And that is not playing a good game.

4. They may be considered as speaking harlequins ; and their rules of eloquence are taken from the posture-master. They should be condemned to converse only in dumb-show with their own persons in the looking glass. **(Page 30)**

Context. This extract is taken from *On Conversation* by William Cowper.

Explanation. While enumerating the absurdities of conversation, Cowper first of all mentions the Attitudinarians or Face-makers. He says that they accompany every word they speak with a peculiar gesture or grimace ; for example, if they have to express their assent, they do it with a shrug. If they have to contradict anything you have said, they do so by a twisting of the neck. If they are pleased, they express the feeling of pleasure by cutting a caper. For this reason the author calls them speaking harlequins. Harlequins are characters in English pantomimes. They do not speak but express themselves through certain gestures. The Attitudinarians also express their ideas and feelings through the gestures they make. The only difference is that they speak also, so the author calls them speaking harlequins.

Cowper remarks humorously that the Attitudinarians have taken their rules of conversation from the posture-master. He says so because, in order to express themselves, they depend more on the gestures they make than on the words they speak. The posture-master teaches girls what exercises to take in order to keep healthy and improve their looks. Since exercise means making regularly certain motions with the various parts of the body, the author humorously remarks that the Attitudinarians have learnt the rules of conversation from the posture-master. The author suggests that no one should listen to them, as they do not say much in words, which the others could listen to.

They express themselves more by various gastures, so they should have a mirror in front of them and converse to their reflections in it in dumb show ; that is, without uttering any word.

5. These should be suffered only to syringe (as it were) the ears of a deaf man, through a hearing trumpet ; though I must confess I am equally offended with the whisperers or Low speakers, who seem to fancy all their acquaintances deaf, and come up so close to you that they may be said to measure noses with you, and frequently overcome you with the full exhalations of a stinking breath. **(Page 30)**

Context. This extract is taken from *On Conversation* by William Cowper.

Explanation. While speaking about the faults of conversation, Cowper mentions the Emphatical, who lay too much stress on the words they utter. They prolong even the articles *of* and *the*, and the conjunction *and* so much that they seem to hawk these up with great difficulty out of their throats. They lay as much emphasis upon these in order to cram these into the ears of their hearers. Since one need not lay so much emphasis on the words one utters in order to speak to a person whose hearing is normal, the author says that the Emphatical should be allowed to speak only to the deaf. Because of the abnormal emphasis they lay on their words, they seem to be injecting these into the ears of their hearers. And only the deaf need to be talked to in this manner. Only, while talking to the deaf, they should use a trumpet-shaped funnel as a hearing aid.

But Cowper does not also like their opposites, the Whisperers or the Low-speakers. They talk to everyone as one would talk to a deaf person. We generally speak very close to the ears of a deaf person. And, as the Whisperers speak in a very low voice, they come very close to their hearers. Thus they treat all their hearers as deaf persons. They come so close that their noses touch those of their hearers, as if they want to measure noses with them. Coming very close, the Whisperers exhale their breath, too, near the noses of the latter, who cannot help inhaling it. The breath very often stinks and the hearers are overcome with its foul smell.

6. Thus it may be supposed that the nightingales of Italy have as fine an ear for their own native wood-notes as any signor or signora for an Italian air, that the boars of Westphalia gruntle as expressly through the nose as the inhabitants in High German ; and the frogs in the dykes of Holland croak as intelligently as the natives jabber their Low-Dutch. **(page 32)**

Context. This extract has been taken from Cowper's essay *On Conversation*.

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Explanation. Cowper says that the ability to converse is one of our main differences from beasts and advises us to use it to our advantage. He goes on to say that some philosophers are of the opinion that even birds and beasts understand one another by the sounds they utter. Each kind of bird or beast has its own particular language like each nation. He illustrates this statement by several illustrations in a very humorous way. Just as an Italian gentleman or lady has an ear for an Italian melody, the nightingales of that country appreciate their own sweet singing. The inhabitants of Westphalia, a province of Germany, express disagreement or irritation by accompanying their words by a low rough sound through the nose. The wild male pigs of that province, too, express these feelings by making a similar sound through the nose. The inhabitants of Holland talk excitedly in their native tongue, Low-Dutch. Cowper sees a similarity between their excited talk and the croaking of the frogs in the dykes of that country. Croaking is not just a meaningless sound to these frogs, according to him. The frogs convey something to one another by their croaking, even as the natives do through their jabber or excited talk.

The extract is notable for its humour.

D. QUESTIONS AND ANSWERS

Q. 1. Make a summary of Cowper's essay ,On Conversation'.

Or

What does Cowper say in his essay 'On Conversation'?

Ans. See *Analytical Summary*.

Q. 2. What are the main faults of conversation, according to William Cowper ?

Or

Enumerate the pests of conversation after Cowper.

clear

Ans. There is a glaring defect even in those who succeed in conversation. They do all the talking themselves and do not give the others any chance to speak. Thus the very essence of conversation is lost because conversation means talking together. Another fault can creep into conversation, if we talk about something in which those with whom we are conversing are not interested ; for instance, we should not talk Greek to ladies.

People easily acquire certain peculiarities, but find it difficult to give them up. These make conversation ridiculous.

First, there are those, who, accompany every word they utter with some action or the other. There are, for example, the Attitudinarians or Face-makers. Their assent is accompanied by a shrug. If they contradict, they twist their necks. If they are pleased, they cut a caper. Cowper calls them speaking harlequins. Whenever the Smirkers and the Smilers speak, there is on their faces something between a grin and a dimple. The Mimics try to imitate the peculiar tone and gesture of those whom they know. But they are always bad imitators.

Next come the Professed Speakers. Of them the Emphatical lay too much stress on every word or syllable they utter. They prolong the articles, *of* and *the* and the conjunction *and*. They seem to hawk up these with as much difficulty out of their throats and cram these with as much difficulty into the ears of their hearers. Cowper thinks they are fit to speak only to the deaf. But he equally dislikes the Whisperers and Low-speakers. While speaking, they come so near you that they measure noses with you. They exhale their stinking breath too near your nostrils and you are overcome by its foul smell. The Wits utter nothing but witty remarks. The Whistlers and Tune-hummers never utter a distinct sound. On the other hand, the Bawlers speak as loudly as a town-crier.

The Tatlers prattle sweetly out of fashion. They are generally women and their chatter sounds musical from their beautiful faces and female tongues. But such chattering sounds are harsh and dissonant from the rough voice of a man. The Half-swearers, split their oaths : for instance, they say, "gads" "budad's fish" and "demme". Then there are those who nick-name others, calling a cabbage, a crab, an odd fish, and so on. Some people speak dogmatically about trivial points. The author calls them the Sensibles. The Wonderers start every sentence with, "I wonder". The Phraseologists use phrases like 'all that' and 'this, that and t' other'. The Silent men talk little, saying only, "Yes, yes", and "No, no".

Cowper advises his readers to unlearn these peculiarities, if they have acquired them.

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8. ALL ABOUT A DOG

A. ANALYTICAL SUMMARY

The little Pekinese dog. On a bitterly cold night a bus came to a halt at a bus-stop. Two women and a man got in and occupied three of the vacant seats. The younger woman was dressed in seal-skin and carried a little Pekinese dog in her lap. When the conductor came to collect the fares, he chanced to look at the dog and asked the lady concerned to take it out, but she refused to do so. Her state of health prevented her from going to the roof in chilly weather. The man and the woman accompanying her supported her.

The bus stopped. The conductor pulled the chain and the bus stopped. He said that the bus would not move until the dog was brought out. He felt triumphant, because the law was on his side.

The passengers sympathise with the lady. Since the bus did not move on, all the passengers became very angry. Someone called the conductor's behaviour shameful. Another suggested that they should make him return their fares. All sympathised with the lady and the dog. A passenger asked the conductor to return the fares, but the latter refused to do so.

He just did not care what the passengers said. The driver, too, had no sympathy for them.

"He's got his rules". A police-man looked in at the door. Everyone appealed to him. But he did not interfere, saying, "He's got his rules". He went a few yards away, where he was joined by two more constables.

The bus was emptying. A woman passenger threatened the conductor, but he was unmoved. She went upto the three policemen, but they were of no help. Finally, she beckoned her 'youngman' and the two walked away. Many other passengers followed. The bus was emptying.

Abject surrender. In the mean time the seal-skin lady decided to surrender. Carrying the Pekinese dog in her arms, she went on top. The conductor pulled the bell and the bus went on.

The engine struck work. Then the engine developed some trouble and the bus stopped. The conductor went to the help of the driver. While the former was away, the seal-skin lady came down and took a seat in the bus. When the engine was put right, the bus started. But the conductor saw the dog and had the bus stopped again. As on the previous occasion the lady concerned refused to go up to the top at first, but finally went up and the bus moved on.

Letter and spirit. When the author was the last passenger left in the bus, the conductor told him that he was helpless, as he had his rules. But the author said to him that some were hard and fast rules like the rule of the road. Breaking them exposed one to grave danger. But there were rules which were to be followed in the spirit and not in the letter like the rule about the dogs. This rule was an authority in his hand to be used only in an emergency for comfort of the passengers. He had followed the latter but broken the spirit and caused discomfort to the passengers. He advised him to follow the rules with good-will and good temper. The conductor took the advice very well.

B. WORD-NOTES AND EXPLANATIONS

Page 33

Raved—Roared. **Cut like a knife**—was bitingly cold. When it touched one, one felt as if one was cut by a knife. **Filled the vacant places**—occupied the vacant seats. **Was dressed in sealskin**—had put on a garment made of sealskin. **Sealskin**—the skin of the seal, which is a fish-eating sea-animal. One of its species has fur and it is hunted for its skin. The other species of it are hunted for oil. **Pekinese**—a small Chinese dog. It has smooth long hair. **Women in sealskin**—the women who put on garments made of the furry skin of seals. **Malice**—ill will. **Beady-eyed**— (the dog) whose eyes were like glass-beads. **Toy dog**—the Pekinese dog, so called because it was as small in size as a toy. **I saw trouble brewing**—the author felt that the presence of the dog in the bus would lead to trouble, as the conductor would insist on its being taken out. **Brewing**—developing. **This was the opportunity etc.**—the conductor was of such a nature that he wanted an opportunity to put the passengers to trouble. Why he bore ill-will towards the passengers is explained in the next sentence. **Resentful Employee**—the employee who feels indignant or bitter. The conductor was such an employee. He was bitter towards the passengers, because they sat warmly and comfortably in the bus while he shivered at the door. **A general vague grievance**—a grievance for which he could give no definite reason.

With sour venom—with great bitterness. Literally, venom means poison. **Do nothing kind**—not take the dog out. **Expected the challenge**—knew that the conductor would ask her to take the dog out. **Knew the reply**—had in her mind prepared the reply that she would give him. **In such weather**—she says so because it is a bitterly cold night.

It was...triumph—he felt victorious because the law was on his side. Under the rules dogs are not allowed in buses.

Page 34

A busful...people—the passengers who occupied the bus and who were angry because the bus had stopped. **Under his**

thumb—at his mercy. **His embittered soul...holiday.** The conductor was feeling bitter in his soul, because he was the type of the 'Resentful Employee'. He was bitter against the passengers, because they sat comfortably in the bus while he shivered in bitter cold at the door. Now his soul was having a real holiday; that is, he was feeling very happy. It was a sort of malicious pleasure, because all the passengers, against whom he was bitter, were put to great inconvenience and were at his mercy.

The storm...high—all the passengers in the bus protested very loudly and angrily. **"Why isn't...army"**—some passengers shouted that the conductor should have been in the army, because of being so strict and callous. He was not fit to be a bus-conductor.

That little animal—the Pekinese dog in the lap of the 'seal-skin lady'. **Blinking**—shutting and opening the eyes quickly. **In happy unconciousness of**—happily unaware of. **Rumpus**—noisy disturbance. **Of which cause**—which had happened because of him. **"What's...number ?"**—one passenger asks the conductor this question, because, if he knew his number, he could lodge a report against him with the authorities concerned. This is a threat to make the couductor allow the bus to go. **With a gesture...things**—making a gesture which suggested that he would report against the conductor, for whom the consequences would be very dangerous. **Imperturbably**—without feeling disturbed. **Engaged**—undertaken. **The pavement**—paved path on the side of a street for pedestrians (people on foot). **Sailed by**—moved smoothly by. **Indifferent to**—not paying any attention to. The passengers shouted to this bus, as they wanted to board it, since their own bus had stopped. **They stick...villains**—they (bus-conductors and drivers) are villains, because they stand by one another and do not care about the passengers. The passengers made this comment because the bus that sailed by did not stop in response to their shouts.

Someone—one of the passengers. **That**—the ringing of the bell. **He said**—the passenger who had pulled the bell said (to the driver). **Paused**—stopped and waited. **None**

All about a dog.

coming—since no reply came from the driver. **Resumed**—again started. **Beating his arms......chest**—the passenger did so in desperation as he felt that there was no hope of the bus going. **In that quarter**—from the driver. **Strolled up**—slowly walked up. **At the door**—*i.e.* at the the door of the bus. **An avalanche**—A very large number. **Indignant**—angry. **Burst on him**—were addressed to him simultaneously in great anger. **Genially**—sympathetically.

Page 35

Captain—the captain of a naval ship. **Quarter-deck**—part of the upper deck of a warship between the stern and the after-mast. This part of the deck is reserved for officers. **The gale inside**—the noisy and angry protests being uttered loudly by the passengers in the bus. **Descended on him**—suddeny launched a verbal attack against him. **With an air of threatening and slaughter**—very furiously. Literally, in a manner as to suggest that she might even butcher him mercilessly. **He was immovable**—her protests and threats had no effect on him. **Cold**—callous ; unsympathetic towards the passengers. **Hard**—hard-hearted. **In a fury of importance**—in great anger and feeling very important. **Statuary**—statues. **The drama**—all that was happening in the bus and what was passing between the passengers and the conductor. **Imperiously**—haughtily ; proudly. **Beckoned**—indicated by a motion of her hand or arm that he was to follow her. **'Young-man'**— her lover or boy-friend who accompanied her. **Rage**—violent anger. **Who had sat rage**—who sat silently looking on while she gave vent to her violent anger. **Vanished**—went away and disappeared in the darkness of the night. **Others followed**—other passengers also left the bus. **Dashing**—energetic. **See this thing through**—stay on till the whole affair was over ; *i.e.* till the bus moved on again.

The Pekinese party—the 'seal-skin', lady who carried the small Chinese dog in her lap and the woman and the man who accompanied her. **Abject**—wretched ; miserable. **On the top**—*i.e.* on the top of the bus. She would go there along with the dog, who could not be allowed to remain in the bus under the rules. **'Let me take it'**—the man accompanying the seal-skin lady proposes that he will take the dog to the top of the bus. **Had disappeared stairs**—had gone up the stairs to the top of the bus. **He stood triumphant**—he felt victorious and there was malice in his mind for the passengers. **His conduct**—his behaviour (in not allowing the bus to go on till the dog was sent out). **Savagely**—Fiercely ; cruelly. **The remnant of the party**—the passengers who were left in the bus after many of them had got down and gone away.

Struck work—stopped work as a result of some mechanical defect it had developed. **The conductor...driver**—the driver was trying to put the engine right and the conductor went to help him in doing so. **It was a long job**—it took the driver and the conductor much time to put the engine right. **Presently**—soon. **Stole down the stairs**—came down the stairs slowly so as not to attract anybody's notice. **Pulled the bell** —*i.e.* as a signal to the driver that the bus should go on. **Recommenced**—started again. **With all the original features** —with everything happening again that had happened during the first struggle *i.e.* before the lady with the dog had gone to the top of the bus. **Smacking his arm on the box**—throwing his arm on the box to let it rest there in such a way as to produce a sound like that of a slap. The driver did this as he knew that he would not have to drive the bus for some time.

Page 36

He had won his victory—the conductor felt triumphant because he had allowed the bus to proceed only after the lady with the dog had gone to the top of the bus. **Justify himself** —explain why he behaved in the way he did in order to show that his behaviour was right.

There are rules and rules—there are different kinds of rules. **Hard and fast rules**—rules that cannot be changed to suit special cases. **Rule of the road**—traffic rules. **Which cannot be broken limb**—if one breaks traffic rules one will get killed in a road accident or one will be wounded in some limb. **Wink at**—ignore. **That rule dogs**—the rule according to which dogs are not to be allowed in a bus. **Scourage**—cause suffering to. **They are not a whip with**—you are not to use such rules to cause discomfort to the passengers. **An**

authority for an emergency—such rules are to be used in an emergency. For example, when someone gets into the bus, a big dog, or, if several big dogs accompany the passengers, discomfort will be caused to the passengers and the conductor can invoke the rule about the dogs and ask them to send the dogs out. In the case of the seal-skin lady it was only a small dog (a toy dog) in her lap and it did not cause any discomfort to any passenger. **The spirit**—the real purpose underlying a law or a rule. The spirit of the rule about the dogs is not to cause discomfort to the passengers. **The letter**—the apparent meaning or the word meaning of the rule. **Broken its spirit**—the spirit of the rule about the dogs is not to cause discomfort to the passengers, but, by following the rule literally, the conductor caused them much discomfort. Thus he broke the spirit of the rule. **You want to**—you need to. **You want to ...good temper**—while following your rules, you must have good-will for the passengers and you must not be bad-tempered. **Amiably**—pleasantly.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. And he stepped on the pavement and waited. It was his movement of triumph. He had the law on his side and a busful of angry people under his thumb. His embittered soul was having a real holiday. **(Pages 33-34)**

Context. This extract is taken from *All About a Dog* by A.G. Gardiner (Alpha of the Plough).

Explanation. The conductor of a bus in which the author also was travelling once asked a lady-passenger with a Pekinese dog in her lap to go to the top of the bus, as dogs were not allowed in the bus under the rules. The lady refused to go on top as she had already a cough and the weather was chilly. Her companions supported her. The conductor pulled the bell and the bus stopped. He threatened that the bus would not go until the dog was taken out. Now the conductor was, in H.G. Well's words, the type of the Resentful Employee. He bore a grievance against the passengers who sat comfortably in his bus, while he shivered at the door in chilly weather. He felt a peculiar joy in putting all the passengers in the bus to inconvenience. He was glad that they were wholly at his mercy. In fact, he had been on the look out for such an opportunity. He stepped on to the pavement and walked to and fro in a triumphant mood. Besides the malicious pleasure he felt in causing grave inconvenience to a busful of passengers, he had a feeling of satisfaction as the law was on his side. According to the law no dog could board the bus and he felt that he was justified in walking up and down the pavement till the dog was taken out. While the passengers waited there in the cold he felt great joy.

2. And still the little dog blinked at the lights, and the conductor walked to and fro on the pavement like a captain on the quarter-deck in the hour of victory. (Page 34)

Context. This sentence occurs in *All About a Dog* by A.G. Gardiner.

Explanation. Since the lady with a Pekinese dog in her lap would not agree to go on top, the conductor pulled the bell and the bus stopped, as dogs were not allowed in the bus under the rules. Every passenger sympathised with the lady. There were angry protests. But no threats would work. The conductor had the law on his side. Even a policeman, who chanced to look in at the door, could be of no help. The bus did not move. Inside the bus the lady concerned sat with the dog in her arms. The little dog continued to blink at the lights. Outside, the conductor walked up and down the pavement, waiting for the lady to come out. Till then he would not allow the bus to move on. He bore a grudge against the passengers who sat warmly and comfortably in their seats, while he shivered at the door. He was happy to have got an opportunity of putting all of them to inconvenience. He felt triumphant. While he walked up and down the pavement, therefore, he looked like the captain of a victorious naval ship walking up and down her quarter-deck in the hour of triumph.

3. But there are rules and rules. Some are hard and fast rules, like the rule of the road, which cannot be broken without danger to life and limb. But some are only rules for your-

guidance, which you can apply or wink at, as common-sense dictates—like that rule about the dogs. **(Page 36)**

Context. This extract is taken from *All About a Dog* by A.G. Gardiner.

Explanation. The conductor felt victorious as he had allowed the bus to proceed only when the seal-skin lady and the dog had gone on top. But he felt like justifying himself to some one. When the author was the last passenger left in the bus, he told him that he could not help behaving in the way he had done, because he had his rules. The author told him that rules were very necessary, but that there were different kinds of rules. Some rules were to be followed rigidly and could not be changed to suit special cases. An instance of this was the rule of the road, accordingly to which one must keep to the left. If one broke this rule and kept to the right, one would be run over by the vehicles coming from the opposite direction and get killed, or, be wounded in some limb, or, have a bone or bones fractured. But there were other rules. They were not to be followed rigidly. They were meant for the conductor's convenience. He could apply them if he felt the need to do so. If not, he could ignore them. An example of such rules was the rule that dogs were not to be allowed in buses. If it was only a small dog and its presence did not cause any inconvenience to the passengers, he could ignore the rule, but if it was big dog or dogs, much discomfort would be caused to the passengers. Then he might apply the rule and ask the dog or dogs to be taken out.

4. They are not a whip put in your hand to scourge your passengers with, but an authority for an emergency. They are meant to be observed in the spirit, not in the letter—for the comfort and not the discomfort of the passengers. **(Page 36)**

Context. This extract is taken from *All About a Dog* by A.G. Gardiner.

Explanation. Much discomfort was caused to the passengers, because the conductor of the bus, in which the author, too, was travelling insisted that the Pekinese, a Chinese toy-dog in the lap of a lady-passenger should be sent out. Unless that was done, he would not let the bus to move on. Many passengers left the bus, which went on only after the lady in question had gone to the top of the bus. When the author was the last passenger left in the bus, he gave good advice to the conductor. He told him that there are two kinds of rules ; hard and fast rules, which cannot be broken without dangerous consequences ; and rules which are to be followed in the spirit rather than in the letter. They are meant for the comfort of the passengers. If following them literally causes discomfort to the passengers, they should be ignored. In case that is not done, such rules will become instruments of torture, which was never the intention of their framers. They are to be used only in an emergency. If one or more big dogs, for instance, are brought into a bus, much discomfort will be caused to the passengers. In that case the conductor should invoke the rule about the dogs, and insist that the dogs be taken out. But the dog mentioned in the essay was only a Pekinese, a small Chinese toy-dog, in the lap of the seal-skin lady. It would not cause discomfort to any passenger. On the other hand, the conductor's following the letter of the rule and insisting that the dog should be taken out caused discomfort to all the passengers. They got late on a chilly night. Many were forced to leave the bus. Thus the spirit of the rule was not observed and its very purpose was defeated.

D. QUESTIONS AND ANSWERS

Q. 1. What does A.G. Gardiner say in his essay "All About a Dog" ?

Or

Summarise in your own words Gardiner's essay "All About a Dog".

Ans. See *Analytical Summary*.

Q. 2. Clearly bring out the point of "All About a Dog" by A.G. Gardiner.

Ans. The point of the essay *All About a Dog* is that there are two kinds of rules : those to be followed in the letter and those to be followed in the spirit. To the first category belong the hard-and-fast rules. These are to be followed in the letter.

If we do not follow these literally, dangerous consequences will follow. An example of such a rule is the rule of the road. If we do not strictly keep to the left, we shall be run over by a vehicle coming from the opposite direction.

To the second category belong the rules that are to be followed in the spirit and not in the letter. We must keep in view the purpose for which these rules have been framed. If following them in the letter defeats their purpose, we must ignore them. An example of such a rule mentioned by Gardiner in the essay is that dogs are not to be allowed in a bus. The purpose of this rule is that no discomfort should be caused to the passengers. If a dog or dogs are allowed in a bus, enough space will not be available for the passengers and they will feel cramped. But the dog in the lap of the seal-skin lady is only a Pekinese, a Chinese dog of a very small size. It is a toy-dog. Being in the lap of the lady concerned, it does not occupy any extra space. So it does not cause any discomfort to any passenger. On the other hand, by following the rule in the letter, the conductor causes much discomfort to them. He insists that the lady with the dog should go to the top of the bus. She is not prepared to do so, as she has a cough. The night is chilly and, if she obeys his instructions, she is in danger of developing pneumonia. The conductor pulls the bell and the bus stops. The passengers are stranded on the road late in the chilly night. They start leaving the bus one by one. The conductor lets the bus move on only when the lady with the Pekinese dog finally goes to the top at the risk of her health. At last, the author is the only passenger left in the bus.

Thus the very purpose of the rule is defeated by the conductor following the rule literally. He should have followed the spirit and winked at (ignored) the letter of the rule.

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9. ON GOING A JOURNEY

A. ANALYTICAL SUMMARY

One of the pleasantest things. According to Hazlitt going on a journey is one of the pleasantest things.

By myself. Hazlitt likes to go alone on a journey. He gives many reasons in support of his liking. (**a**) He likes company only in a room ; out of doors Nature is company enough for him. (**b**) Walking and talking at the same time is nonsensical. (**c**) He goes out of town in order to forget the town and everything about it. (**d**) When in the country, he wants to have perfect liberty (freedom) to feel, think and do as he pleases. (*i*) According to Hazzlitt we go on a journey to be free from all impediments and inconveniences and to forget even ourselves. (*ii*) He wants a breathing space in order to think and imagine freely. (**e**) (*i*) Walking alone on a winding road, he laughs, runs, leaps and sings for joy. (*ii*) Contemplating a rolling cloud, he is reminded of his past. (**f**) It is good to be for some time without puns, alliterations, antitheses, arguments and analysis—all of which one enjoys in company. (**g**) He wants to enjoy the beauty of flowers, say, without a comment. Also, if he were to explain to a companion why he likes certain flowers, the latter may not agree with him. So the author would all along keep quiet and be only bad company. (**h**) Some people say that, when the "moody fit" comes on, one may walk by oneself and fall into a reverie. But this means a neglect of one's companions, whom one is all along thinking of rejoining. Hazlitt does not like such "half-faced fellowship". He wants to be either wholly alone or wholly at the disposal of others. (**i**) Sterne would like to have a companion of the way "were it but to remark how the shadows lengthen as the sun declines". But Hazlitt thinks that this continual comparing of notes interferes with the spontaneous impression of natural objects on the mind and hurts the sentiment. (**j**) The author agrees that one who observes Nature must interpret her to others. But he thinks that that should be done afterwards.

Not for pleasure. The author is prepared to argue a point with a companion on a journey ; but not for pleasure. One may like a small and distant object, or a tone and colour of a cloud, but one may be unable to explain why one likes these. One's friend may not be able to appreciate anyone of these and the two may, therefore, quarrel with each other.

Delicate and refined associations. (**a**) On a journey some objects and circumstances may evoke delicate and refined associations, which cannot be communicated to others. (**b**) If we try to explain these to them, it seems to be affectation on our part. (**c**) Few can explain to the others such mysteries as the associations evoked by natural objects and make them take an equal interest in them. (**d**) Coleridge could do so, but Hazlitt cannot. The latter lacks the ability to explain and interpret on the spot the ideas and associations aroused in his mind by Nature. He must have time to collect himself.

A good thing spoils out-of-door prospects. A witty conversation spoils a journey. It should be reserved for table-talk.

One subject to talk on. The author, however, thinks that one may talk on a journey about one thing, and that is, what one may have for supper at one's inn at night.

Eventful moments. (**a**) It is very fine to enter at the end of a day's journey an old walled town or a village with its houses scattered about, so to say, and rest at an inn. (**b**) The moments spent thus at inns are the eventful moments of one's life. Hazlitt would like to have them all to himself and write about them afterwards. (**c**) It is very pleasant to sit after taking tea, at an inn considering what one should have for supper. Brooding over the scenery one has witnessed during the day, it is pleasant to catch the stir and preparation in the kitchen. But at such moments one should be alone and give oneself up to thinking. One should write or talk about these moments afterwards.

A stranger rather than a friend. (**a**) If at all he may have a companion at an inn, he wishes he were a stranger rather than a friend, because a stranger belongs to the present time and place. His presence invokes no past associations. (**b**) But a friend reminds you of the things you want to forget about. If, in the course of a conversation, he drops a hint about the less attractive portions of your life-history, you think others also know about it. You are thus once again a particular person. You are no longer an imaginary person free to assume any character you like. (**c**) One of the privileges of being at an inn is that one can disguise one's real identity. One can assume any character one likes and be free from the bonds of public opinion and from prejudice. The only ties that bind one to the world are the need for food and the bill that one has to pay.

Enviable hours. Hazlitt has spent some enviable hours at inns. (**a**) Being alone, he has sometimes tried to solve some metaphysical problem. (**b**) At other times he has meditated upon and appreciated some picture drawings and engravings. (**c**) Again, sometimes he would enjoy reading books. Of the books he enjoyed reading in this manner he remembers *Paul and Virginia*, *Camilla* and *New Eloise*. (**d**) He read out of the last-named book the letter in which St. Preux describes his feelings at the sight of the Pays de Vaud. Hazlitt visited the beautiful spot. The beautiful valley "glittered green with sunny showers". While his eyes saw the beautiful landscape, his mind saw a vision of liberty, genius, love and virtue. (**e**) The author would like to visit the spot again, but he would like to visit it alone. The emotions of the scene would arouse in his mind could not be appreciated by a companion.

Capriciousness of the imagination. Nothing shows the capriciousness and short-sightedness of the imagination as travelling does. (**a**) With the change of place our opinions and feelings also change. (**b**) We cannot think of more than one place at a time. We enjoy a beautiful landscape, but, when we pass on, we forget it and think of the spot before our eyes. When we are in a barren country, we can find no idea of a wooded one. (**c**) The mind can form an idea of only as much space as the eye can take in at a single glance. (**d**) The mind thinks of only one idea at a time ; this idea excludes all other ideas. When we come near a place where we have lived formerly, its impression grows more vivid in our minds but, at the same time, the rest of the world is forgotten.

Company desirable. (**a**) Hazlitt considers company desirable when he goes to see ruins, aqueducts and pictures. This is because one cannot contemplate such places in silence. They can be talked about and one likes to communicate one's feelings about them to others. One would like to discuss the works of art and curiosity with others. (**b**) Hazlitt would like to travel in a foreign country in the company of a friend. He would want to hear his own language spoken at intervals. An Englishman, he dislikes foreign manners and notions and so would like to have his countrymen as his companions in a foreign country. (**c**) One cannot contemplate alone Athens, Old Rome or the Pyramids of Egypt. One would feel like a limb torn from society, if one were not accompained by a countryman.

The craving not very pressing. Yet, when Hazlitt first visited France, he did not feel the need for the company of a countryman very pressing. (**a**) He found novelty and delight at Calais. (**b**) The mariners' hymn in the harbour did not sound unfamiliar in his ears. (**c**) He walked erect over the vine-covered hills of France because the French were no longer the slaves of their despotic rulers. (**d**) The language of all the great schools of painting was available to him, so he did not feel at a loss for language.

More pleasing at the time than lasting. Foreign travel gives us a peculiar sensation, but it is not lasting. We cannot talk to our friends about our experiences in foreign countries as they are far removed from our habitual associations. Foreign travel does not make a better conversationalists. If we want to forget painful thoughts, we may go for some time to a foreign country, but we can fulfil our destiny only in our mother-country.

B. WORD-NOTES AND EXPLANATIONS

Page 37

Go by myself—go all alone. **Society**—the company of others. **Nature is for me**—I find nature so good a companion that I do not want to have any other. **The fields...his book**—this line is from the section, "*Spring of the Former's Boy*" by Bloomfield. Hazlitt says that, while on a journey, he is like the farmer's boy in that he studies only the book of nature and that his study is the vast fields.

I cannot see—I cannot understand. **The wit**—the wisdom. **I cannot same time**—In any opinion it is not wise to walk and talk at the same time. **The country**—'Rural districts as opposed to towns' ; land consisting of open spaces or used for farming. **Vagetate**—live without mental efforts and intellectual interests, like plants. **I am not for**—I am not in favour of. **Hedge-rows**—Rows of bushes forming a hedge. **A hedge**—is a row of bushes or tall plants cut level and forming a boundry between farms, gardens etc. **I am not... black cattle**—when the author is in the country, he wants only to enjoy the sight of black cattle and rows of hedges, and not to criticize them while talking to a friend. **For this purpose**—in order to forget the town. **Watering places**—sea-side resorts. **The metropolis**—London. A metropolis is the chief city or the capital of a country. **Carry the metropolis with them**—They do not go to the sea-side resorts alone ; and their companions remind them constantly of the city of London and of the drudgery of their daily lives. Thus they cannot forget the town and all that is in it, although they go to these resorts with the purpose of forgetting the town. **Elbowroom**—Room to move about freely. **Encumbrances**—burdens ; things that come in one's way. The presence of one or more companions can be such an encumbrance on a journey, as their presence will not allow one to think and move about freely. **Give myself upto it**—surrender to it *i.e.* to solitude. **For the sake of solitude**—in order to be alone and for no other purpose. **Retreat**—a place to spend a period of quiet rest. **Nor do I ask...solitude is sweet**—The author does not want to be accompanied in his retreat by a friend to whom he may say in a whisper that it is sweet (very enjoyable) to be alone. The lines quoted here are from the poem, *Retirement* by William Cowper.

The soul—the essential element of a journey, without which its very purpose would be defeated. **Liberty**—freedom. **Chiefly**—mainly. **Impediments**—hindrances, obstacles. **To leave ourselves behind**—to leave behind in town whatever may be on our minds. **To get rid of others**—to be free from the society of others. **Breathing space**—time to pause and rest. **Muse on**—think dreamily on something, unmindful of what is happening around him. **Indifferent matters**—matters which are not of very great importance and so are to be taken very seriously. **Contemplation**—deep thought. Contemplation is personified here. **Plume its feathers**—smooth its feathers with its beak. In the metaphor used here contemplation is identified with a bird. **That**—which. **Bustle**—excited activity. **Were all too ruffled**—their smoothness was very much disturbed. **Impaired**—damaged. **It is because I want...from the town for a while**—The author says that he has a definite purpose in going out of town for a short period. It is to give free rein to his contemplation. He wants to think deeply and freely on anything that comes to his mind. In town such thinking was not possible; contemplation, in fact, was stiffled there. The author expresses himself through a beautiful metaphor in which contemplation is identified with a bird, whose wings were ruffled and damaged in the excited activity of the town. In the country its wings can grow freely and it will make them smooth with its beak. The lines of poetry quoted here are from, *Comus* by Milton. **Absent myself from the town**—go out of the town. **Feeling at a loss**—feeling uncertain or perplexed. **Am left by myself**—am left alone.

Page 38

Post-chaise—a travelling carriage driven by horses hired from stage to stage. **Tilbury**—a two-seater light carriage. **Good things**—witty conversation. **Vary the same...over again**—talk again on the topics on which they have already talked so often that they (the topics) have lost all interest. **Stale**—uninteresting, because they have been talked about before. **Let me have impertinence**—let me be impertinent (and not ask my friends or associates to accompany me on a journey). **Impertinence**—not showing proper respect to anyone. **Turf**—surface of earth with matted grass-roots growing in it. **Winding** zigzag. **A three hours' march to dinner**—a walk lasting three hours, at the end of which one can have one's dinner. **And then to thinking**—after the dinner had at the end of a walk lasting three hours. Hazlitt would like to do nothing but think. The implication is that he would not like to have a companion. **It is hard if I cannot**—I can. **Heathes**—areas of flat waste land, especially if covered with heath shrubs. **Leap** jump. **For joy**—out of joy; because of joy. **Yonder**—that is over there ; that can be seen. **Plunge into**—jump into ; *i.e.*, all at once remember and brood over. **Revel**—make merry. **From the point of yonder...revel there**—the rolling cloud that I can see over there has some association with my past and reminds me of it, so I all at once start brooding over my past and find very great pleasure in doing so. **Indian**—Red Indian ; an original inhabitant of America. **Wafts him**—carries him lightly and smoothly over water. **Native shore**—the shore of his mother country ; *i.e.* America. **Wreck**—wreck ; a wrecked ship. **Sumless treasuries**—treasuries containing infinite wealth. **'Then long forgotten things... my eager sight'**—When I brood over my past, things that I had long forgotten suddenly come to my mind, just as, with the discovery of a ship that was wrecked long ago and lies at the bottom of the sea, the vast treasures of gold and silver that she may have carried are suddenly discovered along with the wrecked ship herself. The words in inverted commas are from Shakespeare's *Henry V*. **Burst upon**—suddenly appear. **An awkward silence broken by etc.**—such a silence would prevail if he had a companion on a journey. **Attempts at wit**—attempts at uttering witty remarks. **Dull common-places**—ordinary and usual remarks that have become uninteresting because repeated very often. **Undisturbed silence...perfect eloquence**—This is a paradox (a statement that seems to say something opposed to commonsense, but which contains a truth) since the author is alone on a journey, he can enjoy a silence not disturbed by the talk of a companion. This silence, he thinks, is perfect eloquence, because, in silence, one thinks freely ; that is, one's mind speaks without interruption. **Eloquence**—fluent speech. **Pun**—Humorous use of two meanings of a word, or, of words of the same sound having different meanings. **Alliteration**—Repetition of the first sound of a succession of words ; *e.g.* 'safe and sound'. **Antithesis**—contrast of ideas vividly expressed *e.g.* 'United we *stand* divided we *fall*. **'Leave oh...repose'**—A line misquoted from *Desert of Odin* by Gray. The line is 'Leave me, leave me, to repose'. **Repose**—rest. **'Very stuff of the conscience'**—the very essence of my conscience ; *i.e.* my conscience tells me that I should attend to the other business, which seems idle to you. These words are taken from Shakespeare's *Othello*. **Sweet**—beautiful.

Daisy—a small white flower generally growing wild. **Leap to my heart**—fascinate me by its beauty. **Set in its coat of emerald**—in the midst of its green leaves. **Emerald**—is a bright green precious stone. Here emerald stands for the green leaves of the daisy plant. **Endeared it to me**—made me love it. **You would only smile**—you would feel amused. You would not agree with me that the circumstance in question could endear the daisy to anyone. **Keep it to myself**—not talk about it, that is, about the circumstance which has endeared the daisy to him. **Brood over**—think for a long time about. **Craggy point**—a spot where there are many crags or high, steep and sharp stones. **From thence**—from there. **I should be...but bad company**—He would be bad company because he would not talk to his companion, for the reasons already mentioned by him. **The moody fit**—A short period during which one is subject to changing moods. **Indulge your reveries**—Be wholly lost in your dreamy, pleasant thoughts. **But this looks...manners**—If you leave your companions and walk or ride alone and be lost in dreamy thoughts, you are committing a breach of manners ; it is bad manners to leave one's companions like this. **All the time**—during the time that you are walking or riding alone. **Half-faced fellowship**—such fellowship or company is called half-faced, because one is for some time with one's companions and for sometime away from them. Perfect fellowship demands that one should be always with them. **'Out upon...fellowship'**—these words are quoted from Shakespeare's *Henry IV*. **Entirely to myself**—completely alone.

Page 39

Sociable—in the company of others. **Solitary**—all alone. **An observation**—a remark. **Mr. Cobbet**—an English writer of the 19th Century. **Melancholy**—sad. **Lively**—Cheerful ; gay. **By fits and starts**—not regularly in short periods. **Sterne**—an English novelist of the 18th century. His most famous novel is *Tristram Shandy*. **Were it but to**—if it were only to etc. **Declines**—descends in the West. **Comparing of notes**—exchanging views ; comparing experiences by a man on a journey and his companion. **In voluntary impression**

—the imperssion formed unconsciously. **Things**—objects of Nature (witnessed in the course of a journey). **Sentiment**—mental feeling. **Dumb show**—a dramatic performance in which the actors express everything through action and do not speak a word. **If you only hint...dumb show**—If you do not express in words your feelings on seeing the various objects of Nature, but only hint at them (your feelings) by some gesture, as actors do in a dumb-show. **Insipid**—without taste or flavour. **If you have to...a pleasure**—we go on a journey mainly for pleasure. But, if we have a companion with us, we shall have to explain to him the feelings of pleasure aroused in our mind by the sight of the beautiful aspects of Nature. Explaining our feelings in this manner is a toil (a piece of hard work). Thus a journey, which we undertake for pleasure, becomes a toil. **If you have to explain it**—If you have to explain (to your companion) your feelings at the sight of the beautiful aspects of Nature. **Toil**—hard work. **Perpetually**—constantly ; always. **You cannot read benefit of others**—In the metaphor used in this sentence a book stands for nature. It is such a book that, when you read it, you feel that you must translate it, so that the others also may get to know what it contains. Similarly, when you observe Nature on a journey, you feel, you must express to the others the feelings aroused by her in your mind. **I am for**—I am in favour of. **The synthetical method**—synthetical means based on synthesis, which consists in combining many parts to form a whole. It is the opposite of analysis, which consists in analysing a whole into its various components. Hazlitt calls his method synthetical, because as he says in the next sentence, he does not analyse his ideas, while he is on a journey. He only stocks them in his mind. **I am content**—I am satisfied with. **Lay in**—stock or store (in my mind). **Then**—when I am on a journey. **Anatomize**—analyse. **Vague**—not clear or distinct. **Notions**—ideas and opinions. **Thistle**—a wild plant with prickly leaves and white, purple or yellow flowers. **Down**—the fluff (soft feathery stuff) of flowers of thistle. **I want to...the breeze**—Hazlitt wants his vague ideas and opinions to be as free in his mind (while he is on a journey) as the thistle-down, which is wafted freely by the breeze. **Them**—his ideas and opinions. **Entangled**—be caught in a snare or obstacles. Here he caught in the thorns and briars. **Briars**—thorny bushes. **Controversy**—discussion. **And not to have them controversy**—thistle-down, wafted by the wind, may get entangled in thorny bushes ; and one's opinions and ideas may get entangled in discussion, if one expresses them to one's companions, who may not agree with one. Since Hazlitt wants his ideas and opinions to be formed freely in his mind in the course of a journey, he does not want to discuss them with anyone. This is another reason why he does not want to have company on a journey. **For once**—on this occasion only. **Have it all my own way**—be free to form ideas and opinions about natural objects without interference from anyone. **Covet**—desire eagerly. **Such company...covet**—those companions whose company the author does not desire. By this are meant the companions who do not talk at all. Since no company can be enjoyed without conversation. Hazlitt does not wish for the company of such people, even though he would not have to discuss his ideas and opinions with them.

Argue—discuss. **But not for pleasure**—if you enter into a discussion with a companion, the journey will not afford you any pleasure. You will not enjoy it. **Remark**—comment upon. **A distant object**—something situated far away. **Is short-sighted**—cannot see things situated far away. **Glass**—spectacles. **Hits your fancy**—appeals to your imagination. **Are unable to account for**—can give no definite reason for. **There is, then, no sympathy**—you and your companion have no sympathy for each other's feelings. **Craving**—a profound longing (desire). **After it**—for sympathy for each other. You and your companion only wish uneasily that you sympathised with each other's feelings. **A dissatisfaction**—you are not satisfied with each other.

Page 40

Pursues you on the way—all along the journey you are dissatisfied with each other. **Pursues**—follows. **Produces ill-humour**—causes you to quarrel with each other.

Take all my...granted—think that all the conclusions I have drawn are correct. **Defend them**—[illegible] defend [illegible] clusions. **Merely**—only. **You may not of be accord**—you and your companion may not agree. **The objects**—the objects of Nature. **These may recall...objects**—by witnessing these natural objects or circumstances you may be reminded of many other objects, by a mental process known as the association of ideas or "free association". For example, the blue sky may remind you of a blue-covered book that you have read, the book of its author, the author of the country to which he belongs, and so on. **And lead to associations...communicated to others**—some of the ideas aroused in your mind, by "free association", may be so personal and tender that you cannot express them to your companions. **Yet these...cherish**—yet I love to remember these associations always. **And sometimes still clutch them**—and sometimes still lovingly grasp them (the associations mentioned above) tightly ; that is, he loves to remember these associations. **When I can escape ...do so**—when I can escape from the daily-routine of my busy life in the midst of the city-crowds and escape to the countryside, where I can remember those associations. **The throng**—the crowd ; *i.e.* the crowded city life. **To give way to our feelings**—not to be able to resist our feelings. **Affectation**—something pretended ; insincerity. **To unravel his mystery** to solve the mystery as to why certain objects arouse certain associations in our mind. **Unravel**—solve ; make clear. **Mystery**—something of which the cause is difficult to understand. **At every turn**—very frequently ; very often. **This mystery... of our being**—the mystery lies in the reason why certain objects of Nature aroused certain associations in our minds. **And to make others...in it**—and to make our companions take as much interest as we do in the reason as to why certain associations are aroused in our mind by certain objects. **Otherwise...answered**—if we do not succeed in making them take an equal interest in this reason, we have failed in our aim. **To which few are competent**—which few have the ability to perform. **We 'must...no tongue'**—(For the reasons just mentioned) we must only understand it and not express it by word of mouth. The words in the inverted commas are from Shakespeare's *Hamlet*. **Coleridge**—Samuel Taylor Coleridge, one of the most important Romantic poets of the Nineteenth century. A close friend of the Poet William Wordsworth.

Could do both—could feel the various emotions at the sight of natural objects as well as express them in words at the same time. **He could go on...a summer's day**—on a day in summer he would walk over hill and dale and, in a happy mood, explain to his companions the emotions aroused in his mind by the sight of natural objects. **Hill and dale**—hills and valleys. **Convert a landscape a Pindaric ode**—write out on the landscape a didactic poem or a Pindaric ode. **A didactic poem**—a poem that teaches a lesson. **A Pindaric ode**—an ode in the style of Pindar, a Latin poet. Such odes are elaborate in style. **Ode**—a longer lyrical poem in the form of address, and exalted in diction and subject-matter. **'He talked far above singing'**—his (Coleridge's) talk far surpassed a song or a poem. The words are quoted from Beaumont and Fletcher's play *Philasler*. **So clothe my ideas**—express my ideas in the same way as Coleridge did. **Admire**—praise. **Swelling**—developing. **Theme**—subject-matter. **Content**—satisfied. **Were it possible**—if it were possible. **Woods**—jungles. **All Foxden**—the place where Wordsworth, Coleridge's close friend, lived during a part of his early life. **They**—Coleridge and Wordsworth. **Fine madness**—poetic inspiration. The phrase is quoted from Drayton's *Elegy to My Dearly Loved Friend, Henry Reynold's, Esq.* **If they...caught**—if their voice could have been caught. **Breathed such strains**—uttered such musical lines.

Here be woods—here are forests. **Zephyrus**—a soft gentle breeze. **On the fleet...stream**—on the surface of the wavy stream that flows quickly. **Curled**—with curly waves. **With flowers spring give**—with as many flowers as grow in early spring. **Choice**—uncommonly beautiful. **Delights**—sources of joy.

Page 41

Arbours—shady places among trees. **Wood bines**—wild honey-suckle, a climbing shrub with sweet-smelling flowers. **Dells**—small hollows with trees on all sides. **Choose**—whichever place you may elect. **Whilst I sit by**—while I sit near by. **Rushes**—marsh plants with tender stems. **Many a ring**—many rings. **Thy**—your. **Thee**—you. **Phoebe**—The goddess of the moon. **A grove**—group of trees. **Eternal**—everlasting. **Softly**—gently ; without disturbing him. **Temples**—flat parts of the head between the fore-head and each ear. **Poppy**—a plant with red flowers. From its fruit opium, a sleep-inducing drug, is extracted. She bound his temples with poppy so that he might continue to sleep soundly. **Head**—top. **Latmos**—a mountain. **Stoops**—bends. **Gilding**—touching with the golden light. **Her brother's**—the Sun's. **Her sweetest**—her sweet-heart ; Endymion. According to a classical story a youth called Endymion fell in love with Phoebe, the goddess of the moon. She caused him to fall asleep and laid him on a mountain called Latmos, so that she might enjoy his company undisturbed. The lines quoted are from a pastoral play, *The Faithful Shepherdess* by John Fletcher (1572—1625).

Had I—If I had. **Images**—Nature-pictures. **Like these**—like the ones found in the lines from *The Faithful Shepherdess* quoted above. **Slumbering**—asleep. **Golden ridges**—the ridges of the evening clouds are golden because they are touched by the golden rays of the setting sun. **I would attempt... evening clouds**—the golden ridges of the evening clouds can arouse many thoughts in the minds of sensitive persons. Those of them, who have command over words and can use images like the ones found in the lines quoted from the *Faithful Shepherdess*, express those thoughts in words. But Hazlitt says that he does not have as much command over words and images, so he does not ponder over the golden ridges of the clouds to see what thoughts they would arouse in his mind. **Fancy**—imagination. **I can make nothing...spot**—I cannot write out anything on the spot. **To collect myself**—to collect my thoughts and ideas.

A good thing—a witty conversation. **Out-of-door prospects**—the chances of enjoying oneself out of doors, or, on a journey. **Table-talk**—conversation during a meal. **Lamb**—Charles Lamb, one of the greatest prose-writers of the Nineteenth century. **For this reason**—because he is a witty conversationalist. **Because he...within**—Because, being a witty conversationalist, he is the best company indoors. **Supper**—evening meal. **This sort of conversation**—the conversation about what one shall have for supper. **Altercation**—noisy argument. **By setting...appetite**—by whetting the appetite ; by improving the appetite. **Flavour**—sensation of taste and smell. **Viands**—articles of food. **Walled and turretted**—surrounded by a wall having turrets. **Turrets**—small towers at the corners of a wall. **Straggling village**—a village with its houses spread about in an irregular manner. **Streaming**—moving along in a straight line. **Gloom**—darkness (of the evening). **Entertainment**—a hotel or an inn. **'Take one's ease at one's inn'**—Rest (after the day's journey) at the inn one has selected. The words are quoted from Shakespeare's *Henry IV*. **These eventful moments**—these moments of great importance. These are the moments spent at an inn after a day's journey.

Page 42

Frittered—wasted. **Dribbed away**—wasted just as a liquid may be wasted by letting it flow away drop by drop. **Imperfect sympathy**—the sort of sympathy that our companions, if we have any, will express for us at such moments. Their sympathy will not be perfect **These eventful moments ...in imperfect sympathy**—the important moments that we spend at inns at the end of every day's journey are so valuable and give us so much sincere happiness that we cannot afford to waste them in the company of others, whose sympathy for us will be only imperfect. **I would have myself**—I like to spend them all alone. **Drain them to the last drop**—enjoy them most, just as one may enjoy drinking every drop of a cup of wine without sharing it with anyone. **They will do to talk ...afterwards**—one should talk or write about these moments spent at inns afterwards, that is, one should not have company while enjoying them. **Speculation**—guess. **Goblet**—a glass, drinking-vessel having a stem and base but no handle. **Whole goblets of tea**—goblets full of tea to the brim. **The cup**—tea-cups. **Cheer**—fill with gladness and high spirits. **But not inebriate**—but do not intoxicate. The line quoted is from William Cowper's *The Task, Book IV*. **The fumes**—the vapours of tea. **A rasher**—a friend slice of bacon or ham. **Smothered in onions**—literally, covered in onions ; that is, rabbit's meat and onions cooked together. **Veal-cutlet**—small pieces of calf's meat boiled or fried in bread-crumbs. **Sancho**

—the servant of Don Quixto. He was, however, not at an inn when he "fixed on cow-heel" but was acting as Governor of Barataria. **Fixed on**—selected ; chose. **Could not help it**—could not have any other choice. **Is not to be disparaged**—we should not say that it was not a good choice. **Pictured scenery**—Recollected scenery ; the scenery that one has seen in the course of one's journey during the day. **Shandean**—in the manner of *Tristam Shandy*, a novel. It is full of the passages expressing deep thought. **In the intervals of contemplation**—at an inn one recollects the scenery witnessed during the day's journey. Then, after sometime, one indulges in deep thought. The intervals mentioned here are those brief periods when one is doing neither of these things. During these intervals one has a glimpse of the preparations in the kitchen. **To catch**—to have a glimpse of. **The gentleman in the parlour**—is the man on a journey, who is to pass the night at the inn. He is called so, because they do not know his name, as he is a stranger there. Hazlitt likes the idea of his being a stranger under the circumstances. **The parlour**—private sitting room at an inn. **Procul, O Procul este Profani** !—O you profane (worldly) keep far away. (The words are quoted from Virgil's *Aenied*). The author wants to be left alone. **These hours...musing**—the author would like to do nothing during such hours at inns but to muse (think deeply) silently. **To be treasured...hereafter**—these hours are to be remembered for ever. A recollection of these hours will arouse happy thoughts in one's mind in future. **Them**—these hours. **If I must have...upon**—if someone must disturb my thoughts. **Integrity of fancy**—completeness or continuity of thoughts. **A stranger takes...place**—one whom we do not know and who does not know us in a part of the inn at that hour. Unlike a friend, he has no existence apart from that place and beyond the particular hour when we are at an inn. He does not evoke in our mind any past associations. **He is a part...an inn**—he has no existence for us except at the inn. **Costume**—style of dress. **If he is a Quaker**—if that stranger is a Quaker or a member of a Christian sect that holds informal meetings instead of formal church services. Quakers are opposed to violence and war under all circumstances. **From the West Riding of Yorkshire**—Belonging to this part of England, the stranger would speak a strange dialect and Hazlitt would not understand him. **Gypsies**—A wandering race moving about in horse-drawn caravans. They live by horse-dealing, fortune-telling, basket-making etc. They are Asiatic in origin but live now in many parts of Europe. **Sigh my sort of life**—feel a longing for living the sort of life lived by the gypsies. **Qualify it**—limit it ; make it less general. **Passing events**—the events that are taking place at present. **In his ignorant...forget myself**—A stranger does not know the author. He also does not know anything about the affairs in which the author is interested. So, while talking, he does not refer to him or his affairs. Thus the author is not reminded of himself. He forgets himself. **Abstraction**—absent-mindedness. **Imaginary character**—a man goes on a journey to escape from the worries of his daily life. He wants to forget himself and think that he is someone else, free from all care. If a friend be with him, he will remind him in several ways of his daily routine and worries.

Page 43

Dropped—uttered. **Pursuits**—what one is engaged in. **From having, etc.**—because of having, etc. **The less sublime...history**—Those events in your past life, of which you may feel ashamed. **It seems...do**—Since the friend accompanying you knows about these events of your past life, you feel that other people also know about them. Thus you cannot forget yourself. **A citizen of the world**—a person who considers the whole world his home. The author would feel like this if he could forget his worries and daily routine. **"Your unhoused...confine"**—Instead of having a feeling of being free from all ties you feel you belong to a limited area, as you are reminded by a friend of your worries and daily routine. The sentence is quoted from Shakespeare's *Othello*. **Unhoused**—not tied to a family. **Circumspection and confine**—limitation and restriction. **The incognito of an inn**—the fact that one can conceal oneself under a disguised character at an inn. **Striking**—remarkable. **Privilege**—special advantage. **"Lord of...with a name"**—the idea is that at an inn, where nobody knows one, one is one's own master *i.e.* one is quite free ; one is not even burdened with a name, as no one there knows one's name. The quotation is from Dryden's *Epistle to My Honoured Kinsman.* **Trammels**—something that hampers, or, makes progress difficult. **Importunate**—making repeated and inconvenient requests. **Tormenting**—causing pain. **To lose our...nature**—to forget ourselves and feel that we are so free as to be part and parcel of nature. **Clear of all ties**—free from all bondages. **The creature of the moment**—one who has forgotten the past, does not care about the future and thinks only of the present. **To hold to ...sweet breads**—to have no desire for any worldly object except a dish of sweet breads. **The score of the evening**—the amount that one has to pay in the evening at an inn for one's board and lodging. **Applause**—appreciation of others. **And no longer...contempt**—people generally try to win the appreciation of others, but are treated with contempt. This will not be the case with one at an inn, where no one is acquainted with one. **To be known...parlour**—not to be known by anyone at the inn. Since they do not know one's name, they will call one only the Gentleman in the parlour. **One may take...characters**—one may assume any character one likes. **State**—condition. **Uncertainty**—one is uncertain about the character one may assume as one has forgotten one's past. **As to**—regarding, concerning. **Pretensions**—claims to importance or great merit. **Negatively right worshipful**—Since one may assume any character and lay claims to greatness or importance, one deserves to be worshipped or greatly admired by others. But, since this is because of one's assumed and not real character, it is only a negative way of deserving to be worshipped. **We baffle...prejudice**—no one can be prejudiced against us, as no one knows anything about us. **Disappoint... conjecture**—no one can even hazard a guess about our name, residence, profession, etc. **Conjecture**—guess. **From being so...to others**—because of being the objects of curiosity and wonder to others. **Hackneyed**—too common. **Commonplaces**—ordinary men. **An inn...with society**—when we are at an inn, we sever (cut off) all relations with society and become part of nature, so to say. **Quits scores with**—breaks off all connections with.

Have been...myself—have been quite alone. **Metaphysical**—concerning Metaphysics or philosophy. **Witham com-**

mon—in Somerset. **St. Neot's—**a town in Hunting-donshire. **Gribellin's engravings of the cartoons**—Gribellin was a French engraver of the 17th century. Once he engraved the cartoons of Raphael, the famous Italian painter. **Into which ...at once**—the spirit of which I understood and appreciated at once. **Westall**—Richard Westall (1766-1835). He drew illustrations for the works of several poets. **Triumphantly**—with a feeling of great joy.

Pnge 44

A theory—here means an idea (which others may not necessarily believe). **The admired artist**—Richard Westall. **Ferried me across the Severn**—taken me across the Severn in a boat. **The Severn**—name of a river. **Twilight**—faint half-light after sunset or before sunrise. **Luxuriating in books**—take great delight in reading books. **At other times**—in this sentence refers to some other hours spent in inns. **"Paul and Virginia"**—an English translation of *Paul and Virginia*, a romance written in French in the 18th century by Saint-Pierre. **After being...all day**—after having walked all day in the rain, in which his clothes had become wet. **I got through**—read from cover to cover. **Sat down to a volume of**—started studying a volume of. **"New Eloise"**—a book by Rousseau. He pleaded for a return to Nature. He dwelt on the beauty of mountain-scenery. **Llangolen**—is in North Wales. **Sherry**—a kind of yellow or brown wine. **Over a bottle...chicken**—while engaged in drinking a bottle of sherry and eating the cold meat of a chicken. **The letter I chose**—The letter from that volume of *New Eloise*, which he chose to study. **The jura**—a mountain-range stretching between the rivers Rhine and Rhone in France. **Bonne Bouche**—This is an Anglo-French expression. It means a tit-bit or, a dainty morsel. "*Bouche* was the allowance of victuals made by a king or lord to his retainers". **To crown the evening with**—to enjoy most in the evening. **This delightful spot**—this very beautiful place. **Which opens...amphitheatre**—the valley resembles an amphitheatre in shape. **Amphitheatre—**A huge unroofed building, generally round, with rows of seats rising behind and above each other round an open space. It was used for sports and amusement by the ancient Greeks and Romans. **Upland**—situated at a height. **Swells**—streaches of land with slowly rising and falling surfaces. **Babbling...bed**—producing a babbling sound, while flowing along its bed on which lie scattered many stones. **In the midst of them**—in the midst of the broad and barren hills. **Glittered green with sunny showers**—Only part of the sky being cloudy, it was raining as well as sunny. In the sun and rain the valley looked green and shone bright. **A budding ash tree**—an ash tree that had put forth its buds. **Ash**—a forest tree. **Chiding stream**—The branches of the ash-tree touched the surface of the stream, whose waves dashed against them. Thus the stream appeared to be chiding or scolding these branches. The literal meaning of chiding is scolding. **The delicious prospects**—the beautiful view of landscape. **The prospect beneath my feet**—The scenery below, which he was looking at. **Another**—*i.e.* another prospect. **To my inward sight**—to my imagination. The beautiful prospect that he saw made him hope that there was a possibility of mankind achieving liberty, love and virtue and developing genius. The sight of the beautiful scenery made him an optimist. **Liberty**—freedom. **Genius**—creative or inventive capacity. **Virtue**—good qualities of character. **Which have since...common day**—with the passage of time the vision of liberty, genius, love and virtue faded from his imagination. "Fade into the light of common-day" is an expression used by Wordsworth in his *Ode to Intimations*. **Mock...idle gaze**—liberty, genius, love and virtue are something beyond his reach now. He can look at them, but they simply mock his gaze, because his hope of achieving them has been belied (has not been realised).

Page 45

The beautiful...not—all beautiful things are short lived. Once they have perished they do not come back. The beautiful vision of liberty, love, etc. also has vanished and will not come back. The quotation is from Coleridge's *Death of Willenstren*. **I would return**—I wish to return. **Enchanted**—charming; beautiful. **What other self...to share**—no other person except myself could share. **Influx of thoughts etc.**—the flowing into the mind of thoughts etc. **Regrets**—[illegible] of sorrow. **Delight**—joy. **The fragments**—the pieces. **Of which**—refers to those thoughts, regrets and delights. **Conjure up**—bring into existence as if by a magic-spell. **Broken and defaced**—so much broken into pieces, as to lose their original shape. These thoughts delights, etc. belonged to the past and have been broken and defaced with the passage of time. The author says that if he cannot himself call up his own past thoughts regrets, etc., how can a friend accompanying him on a journey do so? **Overlook the precipice...was then**—Look back across the years that have passed since he felt those thoughts, regrets etc. that is, recollect his past. A metaphor is used here, since he identifies these years with a precipice or, a steep face of rock or mountain. **What I then was**—What I was like, when I had those thoughts, regrets, etc. **Shortly**—soon. **The poet**—Coleridge. **The world...to me**—since Hazlitt was then young, he was having certain experiences of the world for the first time, so the world was new to him. He took delight in it then, as we take in everything new. **Incorrigible**—that which cannot be corrected. With the passage of time he has discovered in the world certain defects and draw backs, which, he thinks, cannot be set right. **Sylvan Dee**—the river Dee that flows through forests. **Sylvan**—is an adjective which means pertaining to the forests. **Yet will I turn.. then wert**—In spite of what I have already said, I shall think of you with joy, O River Dee, flowing through the forests. You will be a source of joy to me now also, (when I am disappointed with the world) as you were to me in the past. when I was young and happy. The author speaks here of the associative quality of Nature. If we have seen an object of Nature in joy in the past, we feel the same joy on seeing it again. **The river of paradise**—the river of Heaven, because it will remind him always of his youth and the joy he felt then. **Where I will...freely**—the sight or thought of the river Dee will give him joy and makes him feel young again, so, he thinks, it will always inspire him with new life.

Capriciousness—whimsical nature. The imagination does not allow the same picture to continue in the mind for a long time. **With change of place...feelings**—when we are at a certain place in the course of a journey, the place evokes certain ideas and feelings in our mind. But when we move on the another place, the old ideas and feelings leave our mind and we form new ideas and feelings in keeping with the place we are now in. We change even our opinions. This shows that our imagination is capricious or, whimsical. It does not stick to one idea or feeling for long. **Transport ourselves... scenes**—recollect (with an effect of the mind) the scenes that we saw in the past and that we have forgotten for a long time. **The picture...revives again**—then we recollect those scenes once again. **Those**—those scenes. **But of one place**—only of one place. **Fancy**—imagination. **Efface**—obliterate ; rub off. **Every other**—*i.e.* every other set of objects. **The canvas ...every other**—A painter paints something on a canvas. If the canvas is so small, that only one set of things can be painted on it, he cannot paint on it anything else. Our imagination is like this canvas, which is limited in area. If we think, at a certain moment, of one set of objects, our imagination cannot, at the same time, think of any other object. If we do think of other things, the things that were already in our mind are rubbed off or forgotten. This shows that we can think of only one set of things at a particular moment. **We cannot enlarge ...point of view**—we cannot think of more than one thing at a time. We can think of many things only one after the other and not together. **Conception**—what we conceive or think of. **Shift**—change. **Bears its bosom to**—is clearly visible to. **Enraptured**—fascinated ; enchanted (by the beauty of the landscape). **Take our fill of it**—enjoy it most by looking at it for a long time. **Of it**—of the beautiful landscape that enraptured (fascinated) our eye. **The horizon**—the imaginary meeting line of the sky and the earth. **Blots it**—effaces it. As soon as the landscape is no longer visible we forget it. **Barren country**—the countryside where few trees, bushes etc. grow. **Woody**—where there are forests. **Cultivated one**—the countryside where the land is cultivated. **Like what I see of it**—like that part of the world which I see at the moment ; that is, like the barren countryside that I see.

Page 46

In the country—in the countryside. **Hyde Park**—probably the most famous park in London. **Sir Foppling Flutter**

—A character in "The Man of Mode", a comedy by Etherege, a dramatist of the seventeenth century. The words are not spoken by Sir Foppling Flutter himself. **Beyond Hyde Park... desert**—He says so because when you are in Hyde Park, you can only think of Hyde Park ; you cannot think of the rest of the world, which is, therefore, as good as a desert to you. **Is a blank**—does not exist for us for the moment. **Conceit**—idea. **Prospect**—wide view over land or sea. **County**—the largest unit of local government in Britain. **Voluminous**—occupying vast space. **Take in**—perceive, see. **Signification**—exact meaning. **Immense**—very vast. **An inch...globe**—we imagine the territory of China to be of the same size, as the room it occupies on a wooden globe, because we only imagine it and do not see it with our eyes. **Diminished**—reduced. **By ourselves**—by the conception our imagination can form of it. **Comprehend**—understand. **Texture**—the arrangement of the parts (of our being). **Piecemeal**—by parts ; not as a whole. **An infinity of**—numberless. **In succession**—one after the other ; not all together. **Recalls**—makes us recollect ; makes us think of. **Excludes all others**—when there is one idea in our mind, all the other ideas go out of it. There cannot be more than one idea in our mind at a particular moment. **Renew old recollections**—recollect old things. **Unfold... existence**—remember everything about our past life simultaneously (at the same time). **We must...threads**—we must try to recollect a single experience or idea at a particular moment. **Formerly**—in the past. **Intimate**—very close. **Vivid**—clear. **From**—because of. **Anticipation**—forethought, think before-hand. **Quitted**—given up considering or speaking about. **Aqueduct**—artificial channel, especially a raised structure, for conveying water.

Page 47

For the former reason reversed—for the reasons contrary to those which he gave above for going alone on a journey. **They**—ruins, pictures, acqueducts, etc. **Intelligible matters**—matters that can be discussed and understood, as opposed to the emotions aroused in one's mind by Nature, which cannot be discussed with, or, communicated to others. **The sentiment**—the feeling. **Tacit**—silent ; that which cannot be communicated to others. **Communuicable**—that which can be communicated are conveyed to others. **Overt**—obvious ; open. **Salisbury Plain criticism**—Salisbury Plain, which is part of Nature, is not to be discussed or criticised. It only arouses in one's mind certain emotions, which cannot be communicated to others. **Stonehenge**—some remains of an early British War-ship still standing on Salisbury Plain. **Will bear a discussion**—can be talked about. **Antiquarian**—regarding its ancient history. **Picturesque**—regarding its being scenic or fit to be pictured. **A solitary ramble**—a leisurely walk taken all alone. **"The mind...own place"**—whether we are happy or sad depends on our attitude of mind and not on the situation in which we are. The words quoted are from Milton's *Paradise Lost*. **I can myself...and curiosity**—I cannot appreciate well the works of art and curiosity by myself. That means that he can understand and appreciate them when he discusses them with a friend. So, he must have company while visiting the places where there are curios and works of art. **Works of curiosity**—strange or rare objects. **No mean**—great. **Eclat**—enthusiasm. **That seat of the Muses**—the University of Oxford. **The Muses**—the nine goddesses of Poetry, music, etc. in Greek mythology. **Glistening**—shining. **Spires**—apering structures in form of cone or pyramid. **Pinnacles**—ornamental turrets ending in cone or roof. **Adorned**—decorated. The line quoted here is from Milton's *Paradise Lost*. **Descanted**—talked at great length in praise of (the learned air, etc.). **Quadrangles**—four-cornered or square parks. **The Bodelain**—the liberary of the University of Oxford. **Blenheim**—the house presented to the Duke of Morl-borough at Woodstock, eight miles from Oxford. **Cicerone**—guide who points out to sight-seers places and objects of interest. **Superseded**—did not allow the cicerone to do his duty as a guide, which the author did himself. **Wand**—a short stick. **Commonplace**—ordinary. **Matchless**—rare. **The above reasoning**—Hazlitt's reasoning in favour of going on a journey alone. **Venturing**—having the courage to undertake. **Involuntary**—not intentional. **Antipathy**—dislike. **Notions**—ideas. **Social sympathy**—the sympathy of one's companions. **This relief**—the relief afforded by the company of friends. **A**

passion and an appetite—something for which one has a very profound desire. **Stifled**—choked. **Athens**—a city of ancient Greece, where there are many old ruins. **That claims ...of speech**—which must be talked about or discussed. **I own**—I admit ; I agree. **The Pyramids**—The massive prismatic stone-structures built in ancient Egypt. These are among the seven wonders of the world. **Are too mighty... contemplation**—are so huge that no one can ponder over them alone, or, without companions.

Page 48

Species—class. **Instant-followship**—the company that is available immediately. **Want**—lack (of company). **Craving**—a profound longing. **Calais**—a French port. **Was peopled with**—was full of. **Novelty**—strange people. **Like wine and oil**—soft and soothing (like oil) and invigorating (like wine). **Delight**—joy. **Mariners' hymn**—the song sung by sailors. **Crazy**—likely to collapse. **Vessel**—a boat or a ship. **Harbour**—port. **Alien**—foreign ; unfamiliar. The mariners' hymn sounded familiar in his ears. **Cast down**—humbled. **For the image...arbitrary thrones**—because man was no longer the slave of kings there. The implied reference here is to the French Revolution, as a result of which kingship was abolished in France. **Arbitrary thrones**—kingship ; despotic rule. **Was at no loss for language**—did not feel perplexed as to which language to use. **For that of...to me**—because ideas could be expressed through the great schools of painting. **Glory, freedom**—these refer to the French Revolution. **Bourbons**—the French Royal family. When this essay was written (1822 A.D.) the French were content under the rule of the Bourbons whom they had once overthrown.

Foreign parts—foreign countries. **Sensation**—deep interest and excitement. **Lasting**—permanent. **It is too remote...reference**—The excitement that is caused by travelling in a foreign country, is not felt by us often (because it is rarely that we go to a foreign country.) So we cannot generally talk about it or discuss it with others. We cannot also generally refer to it in our consation. **Remote from**—far away from. **Habitual associations**—the persons and places with which we are associated in our daily life at home. **Piece into**—fit into ; agree with. **Animated**—lively. **Momentary**—that lasts only for a short while. **Hallucination**—seeming to see something imagined and not present. **Actual identity**—our real self at home. **Ideal identity**—what we imagine ourselves to be, when we travel in a foreign country. **Old transports**—the transports we felt while travelling in a foreign country. **Transports**—strong feelings of delight. **Revive**—come back to life. **'Jump'**—cut ourselves forcibly from. **Romantic**—interested in adventure and witnessing the beauty of Nature. **Itinerant**—interested in wandering about. **Domesticated**—confined to one's home ; not to be allowed to wander about. **Dr. Johnson**—a great scholar and writer of the Eighteenth Century. He compiled the first dictionary of the English language. **Remarked**—said. **Facilities**—ease. **Instructive**—from which we learn something. **Substantial**—real. **Downright**—exact, real.

Page 49

Existence—life. **Enviable**—to be envied (by those at home) because we are happier than they. **We are lost to ourselves**—we forget our own identity while travelling in a foreign country. **Quaintly**—strangely. **Out of myself...go**—when I leave my country, I forget myself. **Recall them**—make them recollect painful thoughts. **Fulfil our destiny**—achieve our aims. **On this account**—for this reason. **Abroad**—in foreign countries.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. I cannot see the wit of walking and talking at the same time. When I am in the country, I wish to vegetate like the country. I am not for criticising hedge-rows and block cattle. I go out of the town in order to forget the town and all that is in it. **(Page 37)**

Context. This extract is taken from *On Going a Journey* by William Hazlitt.

Explanation. Going on a journey (a walking tour in the countryside) is one of the pleasantest things in the world, according to Hazlitt. But he does not want to have any companions on such a walking tour. If he is accompanied by friends, he will have to enter into conversation with them. But he considers it unwise to talk while walking. He leaves the town and goes to the country in order to relax mentally. He wants to forget all his worries. He wants just to vegetate; that is, to live without any serious mental and intellectual activity, as such activity will not permit him to relax mentally. But this is not possible if he is accompanied by anyone, because the companion will talk and compel him to think in order to give him a reply. He may, for example, express an opinion about rows of bushes forming a hedge or about black cattle. In that case the author also will have to give his own opinion about them. And this he doos not like to do for the reason explained above. A friend would also talk of something concerning the town and remind the author of it. But, he goes to the countryside to forget the town and everything associated with the town.

For all these reasons, Hazlitt does not want to have a companion on a journey.

2. The soul of a journey is liberty, perfect liberty to think, feel, do just as one pleases. We go a journey chiefly to be free of all impediments and of all inconveniences, much more to get rid of others. **(Page 37)**

Context. This extract occurs in Hazlitt's essay *On Going a Journey*.

Explanation. Hazlitt says that he wants to go on a walking tour in the countryside alone. He does not want to be accompanied by anyone. This is because freedom is, according to him, the soul of a journey. He leaves the town and goes to the country in order to feel completely free. Such freedom means that one should be free to think whatever one likes, and feel and do whatever one pleases. In town we have to struggle against many obstacles and face many inconveniences. We leave the town and go to the country to forget all these. We do not want to be the same persons in the country as we were in town. We want to forget everything connected with our daily routine in town ; we want to forget all that we thought, felt or did there. This means that we want to forget ourselves. It is much more important, therefore, that we should forget others, if we want to feel really free. That is why Hazlitt does not want to have a companion on a journey.

3. Instead of an awkward silence, broken by attempts at wit or dull common-places, mine is that undisturbed silence of the heart, which alone is perfect eloquence. **(Page 38)**

Context. This extract is taken from *On Going a Journey* by Hazlitt.

Explanation. Hazlitt says that he goes alone on a journey (a walking tour in the countryside). The main advantage of going on a journey without a companion is that he is free to think, feel and do as he likes. What would happen if he had a companion with him ? Hazlitt would be silently observing Nature and pondering over her. But this silence would look awkward, because one should not be silent in company, so he would now and then try to talk to his companion. He would utter a witty remark to engage him in conversation, or, talk about uninteresting common-place objects or topics. But, since his main object is to enjoy the walking-tour, he would relapse into silence in order to enjoy the tour. After some time he would again break his silence and talk to him for a short while and again relapse into silence. Thus he would neither engage him into conversation nor enjoy the journey. For this reason Hazlitt has no companion on a journey. The result is that he need not talk. His silence is undisturbed. In his silence so many thoughts come to his mind, some of these being suggested by the objects of Nature around him by free association. Thinking is as good as talking to oneself. And Hazlitt's thinking is undisturbed unlike his talking to a companion on a journey, if he had one. So it is perfect eloquence. His talking to a friend would not be such eloquence, as he would talk to him at random.

4. Is not this wild rose sweet without a comment ? Does not this Daisy leap into my heart set in its coat of emerald ?

Yet if I were to explain to you the circumstance that has so endeared it to me, you would only smile.

Context. This extract is taken from *On Going a Journey* by William Hazlitt.

Explanation. Hazlitt says that he does not want to have a companion on a journey. He anticipates the argument that he could discuss the beautiful objects of Nature he sees on a journey with a companion. His reply is that he sees such objects only to enjoy their beauty and a comment on their beauty does not increase it (beauty). For example, a rose is very beautiful. It is beautiful even without its beauty being discussed. Then he gives the example of a daisy, which is a small white flower growing wild. In the midst of its green leaves it appears to be wearing a coat of emerald (a green precious stone). It looks so beautiful that it attracts Hazlitt's heart. But it does not need any comment to make it look beautiful. Besides, there are in the author's mind certain associations, which have endeared the rose to him. These are personal associations. Apart from the fact that these would not interest a companion, the latter would consider these nonsensical and only smile.

For this reason also the author goes alone on a walking-tour in the countryside.

5. 'Out upon such half-faced fellowship', say I. I like to be either entirely to myself or entirely at the disposal of others ; to talk or to be silent, to walk, or sit still, to be sociable or solitary.

Context. This extract is taken from *On Going a Journey* by Hazlitt.

Explanation. Hazlitt says that some people hold (believe) that one may be absorbed in thought on a journey even when one has a companion or companions with one. One may talk with friends and, when one feels like thinking alone, one can walk by oneself or ride alone, apart from one's friends. But Hazlitt does not agree to this, because to leave your friends like this is bad manners. Also, while you are away from them, you feel deep down in your heart that you should return to them. Hence this means neither being alone nor enjoying company. While in company, you are keen to leave them and be alone for some time ; while you are away from them you are thinking of returning to them. Hazlitt does not like such "half-faced" company. He wants to be either wholly alone or wholly in company. He wants either to talk to his friends and think of nothing else or, to think silently and not to be disturbed by any companion. He wants to be either wholly alone and cut off from society or, in the midst of friends and companions without the slightest wish of leaving them for a moment and retiring to solitude. He wants to do only one thing at a time.

6. I am for the synthetical method on a journey in preference to the analytical. I am content to lay in a stock of ideas then and to examine and anatomize them afterwards.

(Page 39)

Context. This extract occurs in *On Going a Journey* by William Hazlitt.

Explanation. According to Sterne one must have on a journey a companion, who will pass a remark now and then about some object of Nature. Though Hazlitt does not agree with him, he believes that one must interpret Nature for the benefit of others. But he is of the opinion that one must not interpret her while one is actually observing her on a journey. One must then follow the synthetical method. That is to say that one must try to form an over-all impression of all that one observes. One must not then try to analyse and explain what one sees. Speaking about himself, Hazlitt remarks that, while on a journey, he collects in his mind all the ideas that are suggested to him by what he observes. After the walking tour is over, he analyses all these ideas. He analyses, too, the effect Nature has had on him.

7. I want to see my vague notions float like the down of the thistle before the breeze, and not to have them entangled in the briars and thorns of controversy.

(Page 39)

Context. This sentence occurs in Hazlitt's essay, *On Going a Journey*.

Explanation. Hazlitt says that he does not want to have on a journey a companion with whom to discuss what he sees.

He does not then want to analyse either what he sees around him or its impression on his mind. He does not even want to make sure, in the course of a walking tour, what these impressions precisely are. They are vague impressions formed freely and he does not want anyone to interfere with them. He wants them to be formed freely and does not want to discuss them with a companion. Hazlitt expresses this idea with the help of a metaphor. He compares his impressions with the down of a thistle, which floats freely on a light breeze. The comparison has a two-fold aptness. The down of the thistle is not solid but fluffy like uncompressed cotton and so represents the vagueness of the impression. Also it floats freely on the breeze even as the impressions are freely formed. Now, the down may sometimes be carried by the breeze into thorny bushes and get entangled into thorns there. Then it will no longer be free to move about. Similarly, Hazlitt does not want his ideas and impressions to lose their freedom of movement and get entangled in a discussion with a friend. He wants to think freely on a journey.

8. To give way to our feelings before company seems extravagance or affectation ; and, on the other hand, to have to unravel this mystery of our being at every turn, and to make others take an equal interest in it (otherwise the end is not answered), is a task to which few are competent. **(Page 40)**

Context. This extract is taken from Hazlitt's *On Going a Journey*.

Explanation. Hazlitt gives many reasons for going on a journey alone. One of these is that the objects we see and the circumstances we come across on a journey recall many other objects and circumstances by the process of free association. But these associations are always personal. What certain objects suggest to me will not be suggested by them to others. Why those objects suggest to us some particular objects and circumstances is a mystery. And, if you have a companion with you, you will naturally talk to him about these. You will have to explain to him why particular objects recall particular associations. You have to talk to him about these things in such a way as to make him take interest in these things ; otherwise all take to him about it is useless. And there are few people who can succeed in doing so. It needs great competence on your post to make others take interest in these mysterious associations. Hazlitt frankly says that he lacks such competence (ability) and so has no companion on a journey.

One may not talk about these associations, but only express one's feelings at the sight of the various objects of Nature. But expressing one's private feelings in this manner before others is not desirable. It is an absurd act (extravagance). Also, your companions think that you are not being sincere about your feelings : you are only pretending, perhaps, that you have these feelings. For this reason also he has no companion on a journey.

9. Had I words and images at command like these, I would attempt to wake the thoughts that lie slumbering on golden ridges in the evening clouds ; but at the sight of nature my fancy, poor as it is, droops and closes its leaves, like flowers at sunset. I can make nothing out on the spot ; I must have time to collect myself. (Page 41)

Context. This extract is taken from *On Going a Journey* by Hazlitt.

Explanation. Hazlitt says that he does not have companions on a journey. One of the reasons for this is that he cannot analyse the objects of Nature on the spot and discuss them with a companion. Coleridge, he says, could observe Nature on a journey and talk about it at the same time. Coleridge and Wordsworth could talk about Nature in such a way as to produce something like the lines Hazlitt quotes from *The Faithful Shepherdess*, a pastoral play by John Fletcher. Hazlitt says that, if he had a similar command over language, he too, could express the thoughts aroused in his mind at the sight of natural objects. He would, for example, watch the evening clouds, the ridges of which look golden against the rays of the setting sun. A sight of such clouds would arouse many thoughts in his mind. But this is not so, because he does not have as fertile an imagination as the author of *The Faithful Shepherdess*. His imagination does not suggest to him anything when he sees a beautiful object of Nature. He uses a simile to express this idea. He compares his imagination to a flower. Just as a flower closes up its leaves at sunset, his poor imagination grows dull when he looks at Nature. He cannot, therefore, write anything on Nature on the spot *i.e.* while he is observing her. He can write about her beauties afterwards. This is so because he needs time to ponder over what he has seen and collect his ideas about it.

10. In his ignorance of me and my affairs I, in a manner, forget myself. But a friend reminds one of other things, rips up old grievances, and destroys the abstraction of the scene. He comes ungraciously between us and our imaginary character. **(Page 42)**

Context. This extract is taken from *On Going a Journey* by William Hazlitt.

Explanation. Hazlitt says that he does not want to have a companion even at the inn in the evening after his day's journey. He wants to spend the time at the inn in silence and masing. But, if at all, he may have a companion at an inn, he would prefer him to be a stranger rather than a friend. A stranger does not know him. Nor does he know anything about Hazlitt's private or social life and pursuits. He is so ignorant of him that Hazlitt forgets himself in his company. But it is quite different if the companion is a friend. A friend reminds one of one's private life with all its worries and anxieties. He even talks about old grievances which one has forgotten. Thus one feels as if one were mentally back in town. The scene at the inn is no longer one of abstraction. One no longer feels that one is at a place which is vague and with which one has no definite associations. At an inn one generally forgets one's real identity and likes to assume an imaginary character. One may pose for the moment to be some important person. But, since a friend reminds one of one's real self, one cannot pose as an imaginary person.

11. We baffle prejudice and disappoint conjecture ; and from being so to others, begin to be objects of curiosity and wonder even to ourselves. **(Page 43)**

Context. This extract is taken from *On Going a Journey* by Hazlitt.

Explanation. The author says that, if one has no companion on a journey and comes to an inn, one travels in disguise, as it were. This is because no one knows one at an inn. And to be in disguise in this manner has several advantages. Since no one knows one at the inn, no one can have any prejudice or bias against one. The people present there try to guess who one can be and what social status one may have. But since there is no acquaintance of one present there to give them any clue regarding these, they fail in this guess-work. Thus everyone continues to be curious to know something about one. Since he cannot have any information about one, he wonders all the time who one can be. The curiosity and wonder about one are so great that one becomes an object of curiosity and wonder even to oneself.

12. The canvas of the fancy is of a certain extent, and if we paint one set of objects upon it, they immediately efface every other. We cannot enlarge our conception : we can only shift our point of view. **(Page 45)**

Context. This extract is taken from *On Going a Journey* by Hazlitt.

Explanation. The author says that travelling shows that our imagination is short-sighted. When we leave a place, we forget about it and think only of the new place, where we have arrived. Hazlitt compares the imagination to a painter's canvas. The painter can paint only one set of objects on it at one time. If he wants to paint another set of objects on it, he must efface the previous one first. Similarly, we think of the place where we are at a particular moment. If we move along, and so, think of the new place, we forget about the previous one. The painter's canvas, being of a limited size, cannot be enlarged to include all the new sets of objects the painter would like to paint on it. He must paint every new set on a new canvas. Similarly, the traveller cannot think of new scenes or sets of objects. In order to think of them he must move on to the place where they are, and so, forget about those he saw at the previous place.

13. The mind is like a mechanical instrument, which plays a variety of tunes, but it must play them in succession. **(Page 46)**

Context. This sentence occurs in Hazlitt's essay *On Going a Journey.*

Explanation. Travelling, according to Hozlitt, shows that our imagination is short-sighted. When we move on to a new place, we think only of it, and forget about the place where we were previously. If we are in a desert, we cannot think of a country with trees and greenery. In this respect the mind is like a musical instrument. You can play a number of tunes on it, but you cannot play all of them simultaneously. You can play one tune, then another, then still another, and so on. Similarly, the mind can think of an infinite number of objects. But it cannot think of them simultaneously. It can think of them only one after the other.

14. Salisbury Plain is barren of criticism, but Stone-henge will bear a discussion antiquarian, picturesque, and philosophical. **(Page 47)**

Context. This sentence occurs in Hazlitt's essay *On Going a Journey*.

Explanation. Hazlitt is of the opinion that we must go alone on a walking-tour. But he makes certain exceptions. He has no objection if we go to see ruins, aqueducts and pictures in company or with friends. This is so because these places can be talked about, whereas the emotions aroused in our minds by natural landscape are too personal to be communicated to others or to be discussed. To prove this, Hazlitt gives an example. On Salisbury Plain there is Stone-henge. The former is a vast plain. On seeing it certain emotions will be aroused in our minds, as on seeing any other object of Nature. But they may not be exactly the same as the Plain will arouse in the mind of another person. In any case, the sight of the Plain is to be enjoyed and this enjoyment is a matter of personal mental experience. It cannot be discussed with friends, for several reasons already given by Hazlitt in the essay. But Stone-henge is a ruin. It consists of some relics of an early British war-ship. We can talk a lot about it. We can, for example, discuss its antiquity. That is to say that we can discuss how old these ruins can be. We can comment on the sort of sight these ruins present. We can even have a philosophical discussion about them. For example, we can say that the war-ship was once upon a time very strong and must have been used in a number of wars. Now she is broken to pieces and we are looking only at some of these pieces. Similarly, all the grand objects must some day lie in ruins and all great monarchs and other men, who enjoy unchallenged power now must one day bite the dust.

D. QUESTIONS AND ANSWERS

Q. 1. Why does Hazlitt believe that we should go alone on a journey ?

Or

What reasons are given by Hazlitt in support of his view that we should have no companions on a journey ?

Ans. Hazlitt is of the opinion that we should go alone on a journey, by which he means a walking-tour in the country. He gives many reasons in support of his opinion.

First, he says that your main aim in going on a walking-tour is to get away from home and from all the worries that consume you there. In the country you can forget them, because there is nothing to remind you of them. But, if you are accompanied by a friend, he will remind you of home together with its worries. He will also remind you of your past together with some ignoble facts about your life, which you want to forget. On a journey, one naturally wants to do, think and feel as one likes. One wants to be and feel entirely free. One wants to forget even oneself not to speak of others. But in the presence of a companion this is not possible, as one must show some consideration for his feelings, too, and engage oneself in conversation with him.

Secondly, Hazlitt feels so free on a journey and so joyous at the sight of Nature that he laughs, runs, leaps and sings for joy. The objects of Nature remind him of some events of his past life by the psychological process of free association. He enjoys pondering over them in silence. He calls this silence perfect eloquence, because, in the course of this silence, he thinks freely ;

which is to say that his mind speaks freely. All this is not possible in the presence of a friend.

Thirdly, one of the main aims of our going on a walking-tour in the countryside is to enjoy the beauty of Nature, which can be enjoyed only when one is alone. One would like to brood on the golden clouds at sunset. A beautiful flower, like the daisy or the rose, is beautiful without a comment. Discussing it with our friends interferes with our enjoyment of its beauty. A comment spoils the delight we find in the beauty of Nature. Natural objects have many associations so far as we are concerned. But these are personal associations. And, if we talk about them to a friend, he will not appreciate them, but only laugh instead.

Fourthly, some people say that, even when you have companions on a journey, you may leave them and walk or ride ahead, as soon as you feel like brooding on Nature. But this is not in keeping with good manners. Also, while you are away brooding on Nature, you feel that you must return to your friends. And while you are with them, you have a craving to leave them and enjoy Nature. Hazlitt does not like this "half-faced fellowship". He wants to be either entirely alone or entirely at the disposal of others. He does not consider it wise to walk and talk at the same time. He believes that we should do only one thing at a time. He cannot talk and think and brood over Nature by fits and starts. Sterne says that we should exchange our impressions of natural objects with a friend. But Hazlitt does not agree with him, as that means making a toil of a pleasure.

Fifthly, Hazlitt does not want to have a companion on a journey, because he cannot "make out anything on the spot". He says that there are people who, while observing Nature, can analyse her and talk about her. Among such people was Coleridge, who could talk about Nature "far above singing". He could, while seeing a landscape, convert it into a didactic poem or a pindaric ode. But Hazlitt cannot do so. While observing Nature, he only forms an over-all impression of her. He can analyse and talk or write about her afterwards. Thus his method is synthetical as against analytical.

Lastly, one can enjoy Nature if one allows her to form a natural and unintended impression on the mind. While it is being formed, one is not aware of the fact. It is just an abstraction. But this abstraction is disturbed by the presence of a friend. One has to explain the joy one experiences to one's friend. But the moment, one starts explaining it, all the delight is lost. What was intended to be a pleasure becomes a toil.

Points to remember

1. We go on a journey in order to forget our worries. But a friend reminds us of them.

2. In the presence of a friend one cannot do, feel and think on a journey as one pleases. For this, one needs a silence of the heart, which alone is perfect eloquence.

3. One cannot brood over the beauty of the objects of Nature in the presence of a friend.

4. Hazlitt considers it wise to do only one thing at a time. He is not in favour of walking and talking simultaneously. Nor does he like to talk and to relapse into a moody fit by fits and starts.

5. Unlike Coleridge and others, Hazlitt cannot make out anything on the spot. So he takes in a stock of ideas on a journey and talks or writes about them afterwards.

6. A friend disturbs the natural and involuntary impression of the beauties of Nature on the mind.

Q. 2. When is company desirable on a journey, according to Hazlitt ?

Ans. Hazlitt is generally of the opinion that we should not have company on a journey. But he makes a few exceptions to this general rule.

First, he has no objection to go to see old ruins, aqueducts and pictures in the company of friends. Unlike Nature's beauty, which is a matter of personal enjoyment, these can be talked about and discussed. You can, for instance, discuss the sight presented by the ruins. You can talk about their history.

You may not know how old the ruins are and your friends may know that—or *vice versa*. In that case you can have a talk about them. The ruins can even provoke you to philosophise. They can make you talk about the transitoriness (short-livedness) of everything in this world. Again, you may not be able to appreciate a work of art like a picture. A companion can explain to you everything about it. Then you can appreciate it. And pleasure always follows appreciation.

Secondly, Hazlitt feels the need for a companion while he is on a tour of a foreign country. An Englishman dislikes foreign ways and manners, and needs the company of another Englishman to pass his time well. You cannot afford to travel alone in the Arabian desert. Since it is only sand that meets your eye in that vast desert, you will feel stifled there, so you need the company of friends to break the monotony and cheer up yourself. Again, you cannot enjoy a tour in Athens or old Rome alone. These cities are primarily famous because of their ancient history. They abound with spots of historical importance. Discussing their history with friends will enhance (increase) the pleasure of a tour in such cities. A sight of the pyramids of Egypt also cannot be enjoyed alone. You will be curious to know, for example, how old they are, who got them erected, how the huge triangular stone-slabs were prepared and put in place in those ancient times, and so on. Unless all these things are discussed with companions, you cannot enjoy the sight of the pyramids.

While one is away from one's mother country, one feels like a limb torn out of society and craves for (profoundly desires) the company of friends and countrymen.

Thirdly, Hazlitt has no objection to talk to a companion on one subject even while he is on a walking-tour in the countryside. The subject is what he will have for supper, at the end of the journey enjoy at his inn. Since you are walking in the open, your appetite is whetted and you enjoy the conversation about what you are going to eat. This sort of talk increases the flavour of the kinds of food you are going to have in the evening.

Lastly, some people may have company even during a walking-tour in the countryside. But Hazlitt frankly confesses that he is not one of them. They have the ability to enjoy Nature's beauty and talk about it at the same time. Coleridge belonged to this group. He "talked far above singing". He could enjoy the sight of a hill, a dale and a summer's day, and explain their beauty at the same time. Hazlitt envies him and wishes he had the same power of expression as he (Coleridge) had.

Points to remember

1. Hazlitt has no objection to having company while going to see ruins, pictures, aqueducts, etc.

2. It is necessary to have company while you are travelling in a foreign country.

3. Even on a walking-tour in the countryside you may talk to a friend about what you may have for supper at the end of the day's journey.

4. Those who have the ability to enjoy Nature's beauty and talk about it at the same time may have campany even during a walking-tour in the countryside. Hazlitt, however, is not one of them, as he cannot make out anything on the spot.

Q. 3. Hazlitt prefers the company of a stranger to that of a friend at an inn at the end of a day's journey. Why is this so ?

Ans. Hazlitt regards the moments spent at inns at the end of every day's journey as so precious that he would not like them to be wasted in idle talk. Thus he is not, generally, in favour of having a companion even at an inn. But he says that, if you do find yourself in someone's company at an inn, that person should be a stranger rather than a friend.

A stranger has no past associations so far as you are concerned. He is a part of the prevailing atmosphere of the inn. He is, so to say, a part of its furniture. He confines his conversation to present events and objects. He has against you no grievances that he may air now. He speaks about nothing that may spoil the charm of the conversation or the pleasure resulting from the day's journey. He knows nothing about you and what concerns you. Since he does not talk about you, in his presence you forget yourself and your worries.

In the presence of a stranger you can pretend to be any kind of person you like. You may be a poor man or a villain, but you can say that you are a noble-man or a saint. Since the stranger does not know your antecedents (past life), he cannot contradict and expose you. He is in no position to reveal your real status or identity. Thus in the company of a stranger you can pass for any kind of person you choose.

But it is quite different if the companion happens to be a friend. He knows you very well. He knows your past life, too. He may have some old grievance against you and talk about it. He may talk about your mean profession. There may be something ignoble about your past life. He will talk about it and make you feel uncomfortable, as you will feel that perhaps others also know about it. Thus he will destroy the vagueness or the indifference of attitude on which peace of mind and joy depend on a journey. Also, you cannot assume an imaginary character in the presence of a friend. He removes the veil of secrecy from your assumed personality. You are no longer a creature of the moment free from all bondage. You cease to be lord of yourself "uncumbered with a name". You are not a citizen of the world, but a particular individual belonging to a particular locality. You would like to hide your real personality at an inn and be known only as the Gentleman in the Parlour. But this is not possible in the presence of a friend who knows much about you.

Points to remember

1. According to Hazlitt, if you cannot avoid having company at an inn, the companion should be a stranger rather than a friend.

2. A stranger is part of the prevailing atmosphere at the inn. He knows nothing about you and your pursuits. He does not remind you of your worries and weak points.

3. In the presence of a stranger you can pretend to be any kind of person you like.

4. But a friend, who knows you well, will destroy the mood of abstraction by hinting at your mean profession or the ignoble parts of your life-history. You will cease to be a citizen of the world in his presence.

Q. 4. Describe, in your own words the Enchanted Valley near Llangolen as referred to in Hazlitt's "On Going a Journey".

Ans. Walking on the road that leads to Llangolen, one has to take a turn between Chirk and Wrexham. Walking a little distance ahead, one can all at once have a view of the Valley. Majestic-looking broad and barren hills surround it and, so, it looks like an amphitheatre. Below in the valley are broad green meadows. One can hear the bleating of the grazing sheep.

The echo of the bleating reverberates through the Valley on these meadows. The white sheep on the green meadows surrounded by majestic hills under a blue sky present an enchanting spectacle. Right across the Valley flows the river. It babbles, as it flows on its stony bed. Hazlitt calls the Dee the river of Paradise. He will always turn to it in thought and drink from it the waters of life freely. At the moment that Hazlitt saw it the Valley was a shining green after a shower. An ash-tree could be seen growing on the bank of a stream. Its long drooping branches dipped in the water.

Looking at the Enchanted Valley from one of the tall rocks that surround it, he could recollect his own youth and its joy.

He walked along the high road that overlooks the charming sight of the beautiful valley. He was enchanted by the beautiful prospect in front of him and felt proud and happy to look at it. At the same time there opened out a vision before his mind's eye. It was another prospect, on which were written the words *Liberty, Genius, Love, Virtue.*

Q. 5. Make a summary of Hazlitt's essay "On Going a Journey".

Or

What does Hazlitt say in his essay "On Going a Journey" ?

Ans. See *Analytical Summary* above.

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10. THE PURPOSE OF ART

A. ANALYTICAL SUMMARY

Identification of mind with intellect. People these days want to get information and instruction out of everything. As a result, they identify the mind with the intellect, so they do not have a clear conception of Art. They also are not sure what the aim of Art is. In the field of Art they lay too much emphasis on the intellectual element and undervalue the emotional element.

The Arts—wrong emphasis on the intellectual element. Examples of this wrong emphasis on the intellectual element can be given from the spheres of the various arts. The purpose of Art is to give pleasure by appealing to our refined feelings. But these days proper emphasis is not laid on this purpose. (**A**) Talking about drama, people discuss whether or not it is instructive. They ignore its real purpose, which is to give pleasure. (**B**) Matthew Arnold calls poetry "this *high Criticism of Life*". Thus, in his opinion, the purpose of poetry is to communicate certain ideas and not to arouse certain emotions. (**C**) (**i**) Painters say that their art is superior, because it is useful for intellectual culture. (**ii**) Holman Hunt once exhibited one of his pictures. It was accompanied by a disquisition, the theme of which was that Art has educational value. This means that Art teaches or instructs. The aesthetic satisfaction given by Art was thus completely ignored. **(iii)** The editor of *The Studio* said in a lecture, "The mission of Art is to elevate the intelligence and gratify the longings." **(D)** Music also is regarded as appealing to the intellect, as the mind and the intellect are wrongly considered to be one. Musical compositions are supposed to express ideas and not feelings. According to Wagner the purpose of music is to teach. One of his disciples believes that music is not merely a source of pleasure. Good musical compositions are praised by the critics as being *scientific*, because in their opinion, they appeal to the musician's cultured intelligence and not because of their appeal to the emotions.

The means to an end. The end of all art is to appeal to the emotions in order to give pleasure. The intellect can only help in this. **(A)** It is the means to this end, but certainly not the end itself. For example, before we can derive any pleasure from music, we must acquire an adequate knowledge of musical expression, just as we must have a knowledge of the various gestures, facial expressions etc., which express the emotions, in order to sympathise with a person. **(B)**. Even then the intellect is apt to interfere unduly ; for instance, if we analyse the musical effects to which we may be listening, we shall lose much of the pleasure which it is their purpose to give. The intellect and the emotions cannot be active at one and the same time, as our consciousness has a limited capacity at a particular moment. Hence, to the extent that the intellect is active at a certain moment, we lose the pleasure we would get from an appeal to the emotions. **(C)** **(i)** Our mind is constituted of the intellect and the emotions, between which there is antagonism. For this reason there is antagonism between intellectual appreciation and mental satisfaction, as is evident from the critical judgments of music. **(ii)** The intellect interferes all the more, when we try to understand the higher meaning of music ; *viz.* the instructive ideas expressed in it. We try to interpret these ideas. The appeal to our emotions is proportionately less.

An all-sufficient purpose. Art excites our superior emotions. Music, for example, must appeal to our noble feelings.

The purpose of music is to give pleasure and not to teach. This is an all-sufficient purpose.

B. WORD-NOTES AND EXPLANATIONS

Page 53

Purpose—aim ; objective. **Mania**—extreme enthusiasm. **Educational mania**—excessive enthusiasm to get educated or to educate others. **Catchwords**—slogans raised very often. **Enlightenment**—knowledge. **In all ways**—in every respect. **Emphasize**—lay stress on. **Erroneous**—wrong ; mistaken. **Identification......with intellect**—regarding the mind and the intellect as one and the same thing. **Estimates**—appraisals ; judgments. **Vitiates**—lowers, or, destroys the force of. **Conceptions**—ideas (about). **Comprehensive of**—including. **In this sphere** —in this field. **Undervaluation of**—not attaching due value, or, importance to. **Overvaluation**—Attaching undue value, or importance to.

Merely—only. **Alluding to**—referring to. **Unended controversy**—the controversy that still continues. **Controversy**—debate or discussion about something. **Has turned upon**—has as its main issue. **The stage representations of life**—drama. **Instructive**—that which teaches. **Of no account**—of no importance. **Bringing......front of**—attaching more importance too. **Instance**—we may give as an example. Here, 'instance' is used as a verb. **Dictum**—an opinion expressed formally. **Mr. Matthew Arnold**—a great critic and prose writer of the Victorian Era. He was also a good poet. For a few years he was Professor of Poetry at the University of Oxford. **Sound**—healthy. **Substance**—subject-matter. **Arousing**—stirring ; awakening. **Sentiments**—feelings. **Represented**—said to be. **Office**—duty ; function.

Pictorial representation—representing something by a picture ; the art of painting. **The like**—the same (as has happened in the case of poetry.) **Magnify their office**—attach greater importance to their functions as artists. **On the ground**—because of the fact that. **Intellectual culture**—development of intellectual powers. **Assigned**—given. **That reason...... assigned**—the only reason they give to prove that their office as artists is very important and that art helps in the development of intellectual powers. **Mistaken conception**—wrong idea. **Disquisition**—a piece of writing on a subject. **Holman Hunt**—a famous painter. **A disquisition with which...... exhibited picture**—Holman Hunt gave an exhibition of one of the pictures painted by him. He also exhibited, along with it a proem on the subject of the picture. **Proem**—perface; preamble. This world is wrongly printed in the text as poem.

Page 54

The educational value of Art—the question as to how far Art can educate or teach. **Theme**—subject-matter. **Implication**—the underlying meaning; something not expressed directly. **Gratify**—satisfy. **The aesthetic perceptions**—our faculty of appreciating and enjoying beauty. **Raise**—give rise to; cause to come into existence. **Yielding**—giving as a result. **To be......foreground**—to be given the greatest importance **Primary**—main; chief. **Instruction**—to teach something. **Mission**—purpose; aim. **Elevate**—exalt; raise to a higher level. **Gratify**—satisfy. **Longings**—yearings; profound desires.

In respect of—concerning about. **Mind being conceived as intellect**—since the mind is regarded as the same thing as the intellect. **Conceived**—imagined. **Composer**—a person who composes music. **Enlightening ideas**—the ideas that add to our knowledge. **Seek out**—find out after searching for them. **Avowed**—openly declared. **Wagner**—a great composer. He composed music for operas. **Held**—believed in. **Conception of life**—ideas about life. **Vehicles**—media to express (his conceptions of life). **Kindred**—similar; like the one (*i.e.*, like the belief) already expressed. **Implied**—expressed indirectly. **Disciple**—means here a disciple, or, follower of Wagner. **Repudiates**—disowns; refuses to accept. **Simply**—only. **Applause**—loud approval. **Meritorious**—possessing merit. **Cultured intelligence**—well-developed intelligence.

Implied—indirectly expressed. **Hold**—believe. **Perverted**—abnormal ; wrong ; deviating from the normal. **Enormous error**—very big mistake. **Respecting**—honouring **Constitution**— make. **In that part...music**—in the part of our life which is concerned with music. **Minister**—servant. **The things ministered to**—the things which are served (by the intellect.)

Page 55

Appropriate culture—suitable intellectual development. **Needful**—necessary. **But**—only. **Means to an end**—the means by which an aim or objective is realised (achieved). **To regard them**—to regard the means. **An analogy—**a parallel case. **Facial expressions**—expressions on one's face. **Signify**—are a sign of ; make known. **States**—conditions. **Constitute**—amount to ; make up. **Traits**—characteristics ; distinguishing qualities. **Fellow-feeling**—sympathy. **Distinction**—difference. **Complex**—not simple ; complicated. **To which......is instrumental**—which are produced by musical expression. **In so far as**—to the extent that. **Cultivated perceptions**—the perceptions that have been developed by devoting much thought and time to them. **Indispensable part**—the part which cannot be done without. **Apt**—likely. **Is apt to interefere unduly**—it is likely that the intellect may interfere even when it should not interfere. **Frequently**—very often. **George Eliot**—the greatest woman-novelist of the Victorian Era. Her real name was **Mary Ann Evans**. She assumed the pen-name of George Eliot. **Remarking to her**—telling her. **The effects**—the musical effects. **Deducted...... of them**—lessened our enjoyment of those effects. **My remark ......assent**—she fully agreed with me in what I said. **Assent**—expression of agreement. **But**—only. **It results**—the result of it is. **Parts of its area......in another way**—if we are conscious of one thing at a particular moment, we forget what we were conscious of before. **Antagonism—**opposition. **Our mental structure**—the constitution or make of our mind. The mind is made up of two elements, the intellect and the emotions. **Sensation**—feeling. **Perception**—perceiving something through the intellect. **The whole content of mind**—all that the mind contains.

Page 56

Alleged higher meaning—what is said to be (or, put forward as) the higher meaning of music. **Assumed**—supposed. **Utter**—express. **Comprehend**—understand. **The true end**—the real goal, or, purpose (which is pleasure). **Intrudes (on)**—unduly interferes with. **Recipient**—one who receives. **Interpreter**—one who explains the meaning or significance of something. **Ernest Newman**—a famous critic of music. **That which music should give him**—*i.e.* instead of the pleasure that music should give him.

Effect—impression produced on our mind. **Must be consequent on**—must be the result of. **Crude**—rough ; not refined. **Noble ones**—noble feelings. **In so far as.........latter**—to the extent that music appeals to our noble feelings. **Works an effect**—creates an impression. **Transitory**—that which does not last long, short-lived. **Beneficial**—helpful ; having a good effect. **The primary purpose**—the main aim.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. By implication it appeared that it is not enough for a picture to gratify the aesthetic perceptions or raise a pleasurable emotion. It must teach something. (**Page 54**)

Context. This extract occurs in The *Purpose of Art* by Herbert Spenser.

Explanation. Mind consists of the intellect and the emotions. But in the author's day it was taken to mean only the intellect. As a result, the purpose of all the arts was wrongly taken to be intellectual culture. This was the case with the art of painting also. The author's attention was drawn to the preface of a picture by Holman Hunt. The theme of the preface was the educational value of Art. From this it was clear that the purpose of a picture was to teach those who looked at it ; it must add to their knowledge. But this is an entirely wrong notion (idea). The purpose of painting, as of all the other Arts, is neither to teach nor to appeal to the intellect in any other way. Painting appeals to our emotions and by doing so gives us pleasure. This yielding of pleasure is the real aim of painting, as of all the other Arts.

2. Musical crittcs often applause to compositions as being 'scientific'—as being meritorious not in respect of the emotions they arouse, but as appealing to the cultured intelligence of the musician. **(Page 54)**

Context. This extract has been taken from *The Purpose of Art* by Herbert Spenser.

Explanation. Herbert Spenser says that by wrongly identifying mind with intellect, people have formed a wrong conception of the purpose of Art. They lay too much emphasis on the intellectual element of Art and almost ignore the emotional element, which is certainly more important. This is true of music, too, as of all the other Arts. Even the famous operatic composer, Wagner, said that the main aim of music was to teach. When the critics of music come across a good composition, they naturally praise it. Their praise is couched in one word—'scientific'. Now, whatever is scientific does not appeal to the emotions. Thus musical critics say that all good music appeals to the intellect. But this is wholly wrong. The purpose of music, as of all the other arts, is not to teach or to contribute in any other way to our intellectual culture. It is to give us pleasure. And music gives pleasure by appealing to our emotions.

3. Doubtless certain amounts of intellectual perception, implying appropriate culture, are needed for making possible the pleasurable feelings, which music is capable of producing. These, however, are but means to an end —and it is a profound mistake to regard them as the end itself. **(Page 55)**

Context. This extract is taken from *The Purpose of Art* by Herbert Spenser.

Explanation. People have a wrong conception of the constitution of the mind. They take it to consist only of the intellect and ignore that part of it which consists of the emotions. They, therefore, believe that music, like the other Arts, appeals to the intellect. But this is wrong and the real purpose of music is to give pleasure by an appeal to certain feelings. To make this appeal possible, the intellect does play a part, but it is only a limited part. In this context the intellect is the servant and the emotions are the masters. In order to be able to appreciate and enjoy music, one must first perceive through the intellect many things corcerning music. Thus a certain amount of intellectual development is necessary for its appreciation. But the final and real appeal is made by it to the emotions. It is wrong to believe that, because certain intellectual perceptions are necessary for the enjoyment of music, its primary aim is to appeal to the intellect. Intellectual perception is only a means to make possible its emotional appeal, which is the end. The real purpose of music, as already mentioned, is to give pleasure through an appeal to the emotions.

4. Only in so far as its cultivated perceptions form a means to that excitement of the feelings which the composer intended to produce, does the intellect properly play a part ; and even then, in playing its indispensable part, it is apt to interfere unduly.

(Page 55)

Context. This extract is taken from *The Purpose of Art* by Herbert Spenser.

Explanation. According to the author music, like all the other Arts, appeals to the emotions and not to the intellect. The purpose of music is to give pleasure through an appeal to certain emotions. But the intellect, too, plays some part in exciting these pleasurable feelings, though that part is limited and sub-ordinate to the part played by the emotions. In order to be able to appreciate music we must have a knowledge of musical expression. This expression is complex and, so, not easy to understand. Acquiring such knowledge, we need hardly say, is an intellectual activity. But the purpose of gaining this knowledge is to enable us to appreciate and enjoy music. Thus the intellect comes in only in order to enable us to derive pleasure from music. Beyond this it has no business to interfere. However, it is likely that it may exceed the proper limits and interfere unduly, while a listener is enjoying a musical composition.

5. Consciousness having at any moment but a limited capacity, it results that part of its area cannot be occupied in one way, without decreasing the area which can be occupied in another way. **(Page 55)**

Once Spenser and George Eliot, a famous woman novelist, were witnessing an opera, Spenser told her that analysing the impressions music was having on their minds lessened the pleasure they could derive from it. She agreed with him. Spenser explains in the extract set for explanation why it is so. He explains it with the help of a metaphor. He compares our consciousness to an area, which is limited. If part of this area is occupied by something, another thing can occupy only the remaining area and not the whole of it. Thus the fact of part of the area being occupied in one way automatically means that the area that can be occupied in another way decreases. In the same way the capacity of our consciousness is limited. If our intellect is active, part of the consciousness is occupied by it. The emotions can occupy only the remaining part and not the whole of it. Hence, while we are analysing the effects of the music we are listening to, much of our consciousness is occupied by the intellect. The emotions at that moment occupy a very small area of it. Thus at the moment we derive less pleasure from music, which gives us pleasure by exciting certain emotions.

6. In proportion as the listener, instead of being a passive recipient becomes an active interpreter, in that proportion does he lose the kind of consciousness which it is the purpose of the art to produce. **(Page 56)**

Context. This extract is taken from *The Purpose of Art* written by Herbert Spenser.

Explanation. It is said that music has a higher meaning, that it utters instruction for the listener, who has to comprehend (understand) that instruction. When this happens, the intellect is interfering with the real purpose. The purpose of the art of music is to give pleasure to the listener by appealing to some of his emotions. For this purpose the listener must listen to music passively. By doing so he will allow it to excite his pleasurable feelings. If the listener consciously and actively interprets (explains) the impressions music is sought to create on his mind, the intellect is active and the emotions recede into the background. Consequently, the pleasurable feelings are not excited to the proper extent. Thus the intellect interferes with the true purpose of the art of music. This interference is undue and uncallled for. All this happens because people wrongly take the mind to mean only the intellect and ignore its emotional element.

D. QUESTIONS AND ANSWERS

Q. 1. Summarize the ideas expressed by Herbert Spenser in 'The Purpose of Art'.

Ans. See *Analytical Summary* above.

Q. 2. What is the purpose of Art, according to Herbert Spenser ? How has people's conception of Art and its purpose been vitiated by their identification of mind with intellect ?

Ans. According to Herbert Spenser the purpose of all kinds of art—*e.g.* drama, poetry, music and painting—is to excite certain pleasurable feelings. In other words, all Art aims at giving us pleasure by an appeal to our emotions. It gives us aesthetic satisfaction by appealing to our sense of the beautiful. This purpose, in the words of Spenser, is an all-sufficient purpose. That is to say that Art justifies its existence by serving this purpose and that it need not serve any other purpose.

People, however, by and large, believe that the purpose of Art is not to give pleasure but to teach or give information. This conception is wholly wrong. But why have they formed it ? There is an excessive enthusiasm among them about education. They want to get instruction, enlightenment and information from everything. The result is that they take the mind to mean only the intellect and ignore or undervalue its emotional element. Because of this they have formed a wrong conception of Art and the purpose (aim, or objective) of Art.

Art, people believe, appeals to the mind. As they take the mind to mean the intellect, in their opinion, Art appeals to the intellect. This wrong conception can be illustrated by referring to the various Arts.

Whenever the art of drama is discussed, the point at issue is whether drama teaches us something. The pleasure derived from witnessing a dramatic performance is altogether ignored. In the case of Poetry, too, proper emphasis is not laid on its appeal to the emotions and the consequent pleasure. It is regarded as having to do something with the intellect. Even Matthew Arnold, himself a great poet and critic, has called poetry "this high criticism of life".

So far as the art of painting is concerned, the general belief is that it contributes to intellectual culture. Even the artists themselves hold this opinion. In the preface accompanying one of his pictures the famous painter, Holman Hunt, said that Art had educational value. Thus, in his opinion, Art must teach, and the pleasure it gives is of little importance. The editor of *The Studio* once said, "The mission of Art is to elevate the intelligence and gratify its longings."

Music also is regarded as an intellectual exercise. The common belief is that it must express certain ideas which the listener must seek out and appreciate. Wagner, a famous operatic composer, believed that the purpose of music was to teach. He considered his operas to be the means of propagating his ideas about life. According to one of his disciples music is not a source of pleasure only. If the critics of music praise a composition, they call it 'scientific' They praise it, because, in their opinion, it appeals to the cultured intelligence of the musician. They ignore its appeal to the emotions and the pleasure it gives.

Points to remember

1. The purpose of art is to give pleasure by appealing to the emotions.

2. But people wrongly identify the mind with the intellect, so they think that Art instructs and informs. In other words, they wrongly believe that Art appeals to the intellect.

3. This wrong conception is evident from their view of the various Arts and their purpose.

4. Drama and poetry are talked about as appealing to the intellect.

5. The purpose of painting is not said to be to give pleasure, but to instruct and elevate the intelligence.

6. Music is regarded as a medium for conveying certain ideas. Little importance is attached to the pleasure it gives by exciting certain pleasurable feelings.

Q. 3. What part does the intellect play in our enjoyment of the various Arts, according to Herbert Spenser ?

Ans. The various Arts, according to Herbert Spenser, appeal to our emotions and thus give us pleasure. Those who believe that the purpose of the Arts is to inform or instruct and so to appeal to the intellect are wrong. But, at the same time, we should not forget that the intellect does play a part in enabling us to enjoy the various Arts, though that part is a limited one and subordinate to that played by the emotions. In fact, the intellect is the servant and the emotions the master it serves. The limited part that the intellect plays consists in a certain amount of intellectual culture without which Art cannot excite the pleasurable feelings. A few examples will serve to make this clear. First, let us consider music. Musical expression is complex and one must acquire a knowledge of it before one can enjoy music. Poetry cannot give us any pleasure unless we have a knowledge of its technique and the language in which it is written. Without some knowledge of the technique of stage-representation and dramatic expression we cannot appreciate and enjoy a drama. Some knowledge of the technique of painting is, likewise, essential to the enjoyment of a picture.

But the intellect has to play a part only to the extent indicated above. And even then it is likely that it may interfere unduly. It is only a means to an end and not the end itself. Herbert Spenser once said to George Eliot that our enjoyment of an opera is less to the extent that we analyse the impressions created on our minds by its music. She readily agreed. The capacity of our consciousness is limited at a particular moment. Hence when part of it is occupied by reason, the part occupied by the emotions is less to that extent. How this happens can be made clear by an example. Supposing we believe that music has a higher meaning, that it expresses certain ideas, which we, as listeners, have to seek out. While we are trying to seek them out, our intellect intrudes upon our emotions. To the extent that our intellect is engaged in seeking out the ideas mentioned above we lose the pleasure that we would derive from music by its appeal to our emotions. According to Ernest Newman if we try to seek 'some knowledge of life' in music while we are listening to it, we shall miss the pleasure which it should give us and get nothing in return.

Points to remember

1. The purpose of Art is to give us pleasure by appealing to our emotions.

2. The intellect has a part—though a limited one—to play in this.

3. We must have some knowledge of the techniques and the media of the various arts before they can excite pleasurable feelings in us.

4. But even then there is a danger that the intellect may interfere unduly. If we try to analyse the effects of music while listening to it, for example, or try to interpret music, we lose much of the pleasure it would otherwise give us.

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11. THE BEAUTIFUL

A. ANALYTICAL SUMMARY

What is beauty ? **(a)** If we derive pleasure from the contemplation of the outward form of an object, we say that it has beauty. The intellect plays little part in this contemplation. **(b)** The reason why we derive pleasure from some forms and colours and not from the others is that our instincts and the principles of our nature are such that we derive pleasure from them. In other words, we have been so created by God that we derive pleasure from them. (c) Education and chance greatly influence these basic principles of our nature.

What is taste ? (a) A man of taste is he who has understood the natural law regarding what we should like and what we should dislike. He derives the maximum pleasure from any given object. (**b**) A man of perfect taste is he who derives the greatest pleasure from beautiful object. (**c**) He whom these objects give little pleasure lacks taste. (**d**) He who derives pleasure from sources other than beautiful objects has false or bad taste.

Taste and judgment. Taste is often confused with judgment. Judgment is an action of the intellect and every kind of object can be submitted to judgment. Taste consists in our preference for one material object over another without any obvious reason.

Beauty and the intellect. When we appreciate beauty, the intellect is not directly exerted. But it plays an imperceptible part in that the pleasure that a beautiful object gives us depends mostly on a delicate perception of fitness and relation, which are intellectual (perceptions). But the intellect does not directly and immediately come into play. This is proved by the fact that, if we ask a person why he likes a particular object of beauty, he cannot give any definite reason. At best he can say that the object gratifies or exalts his mind. But he cannot say how it does so. If he can, he has received an idea relation besides an idea of beauty.

A constant influence. It seems to be the will of God that we should be constantly under the influence of the ideas of beauty, because every object of Nature conveys them. All objects, however, are not equally beautiful. There are degrees of beauty, but there is no such thing as positive deformity. Rarely, however, there may be points of ugliness, but these are intended to enhance (increase) the beauty of the surrounding objects by contrast.

The ideal of the object. Every species of objects has its peculiar kind of beauty, but a few individual objects possess the highest degree of beauty, which it is possible for the species to have. An object possessing this highest degree of beauty is the ideal of the object.

Subjects of moral conception. Ideas of beauty are to be perceived morally and not intellectually. If we discuss them, we shall come to know the ideal subjects of art.

B. WORD-NOTES AND EXPLANATIONS

Page 57

Material object—something that can be seen and touched. **Contemplation**—the act of looking at something with the eyes or in the mind. **Exertion**—effort. **Intellect**—the faculty of reasoning and understanding. **In some degree**—to a certain extent. **Forms**—the outward appearances of objects. **Wormwood**—kind of plant with a bitter flavour. **The utmost... investigation**—An investigation carried on with the greatest ingenuity or skill. **Utmost**—greatest. **Subtlety**—ingenuity ; skill. **Investigation**—careful and thorough enquiry. **The utmost subtlety...principles of human nature**—If we make a careful and thorough enquiry as to why the contemplation of some objects gives us more pleasure than that of others, we shall come to the conclusion that our basic instincts and the principles of our nature are such that we receive greater pleasure from such objects. **Ultimate**—basic. **No further reason**—no other reason. **The Deity**—God. **Perceive**—become aware of the fact. **When in a healthy...of mind**—when our minds are healthy and properly developed through education, etc. **Derive**—get. **Are illustrative of that nature**—are examples of the nature of God. **Of it**—of the nature of God. **Instinctively**—because of some innate impulse and not because of training or teaching. **Sensual pleasure**—the pleasure of the senses. The senses are five : touch, taste, sight, smell and hearing. The scent of a rose gives pleasure to our sense of smell. **Primary**—basic. **Accident**—chance. **Operate**—work ; exert an influence. **Cultivated**—developed by proper education, guidance etc. **Checked**—stopped from growing or developing. **Diverted**—led away from the proper course. **Acute**—exact. **Neglect**—lack of proper guidance. **Phase**—stage of development. **Error**—mistake. **Followed up**—worked further at ; pursued. **Aversion**—strong dislike. **Desire**—strong longing for something. **He who has...desire**—a person who has studied the natural laws, according to which we like certain objects and dislike others. **Rendering them ...authoritative**—making these laws of nature more and more authoritative. **By constant obedience**—by always obeying these laws of nature (according to which we like certain objects and dislike others).

Page 58

Disputed word—a word to which different people give different meanings. The word referred to here is 'taste'. **Wants**—lacks ; does not have.

Constantly confounded—always confused. **Congruity**—similarity between any two objects. **Excellence**—great merit. **Totally distinct from**—entirely different from. **Instant**—immediate.

Assert—declare. **Invowen**—entangled (with one another). **Addressing the other**—applying ourselves to the other (*i.e.* to the intellect). **Probable**—likely. **Propriety**—fitness. **Distinct**—definite. **Trace**—find out after a search.

Page 59

Gratifies—gives pleasure or satisfaction. **Hallows**—makes holy. **Exalts**—raises to a higher level. **Distinct**—definite ; not vague. **Are among the noblest**—belong to the category of the noblest ideas.

Invariably—in all cases ; always. **We are intended under their influence**—it is the will of God that we should be always under the influence of the ideas of beauty. **Conveying them**—conveying the ideas of beauty. **The rightly perceiving mind**—the mind that observes and understands an object rightly. **An incalculably greater number**

a number that we cannot calculate it. **Deformed**—ugly. **Parts**—are the parts of the object which one is observing. **There being**—because there is. **Scarcely**—hardly. **Positive deformity**—definite ugliness. **Degrees of beauty**—the objects being more or less beautiful relative to one another. **Permitted contrast**—the contrast that is purposely allowed by Nature so that the beauty of the beautiful objects, may stand out clearly. When a deformed or ugly object is placed in the midst of beautiful objects, the beauty of the letter is more clearly felt because of the contrast. The deformed object serves as a foil to the beautiful ones. **By their opposition**—by the contrast they present. **Spots of blackness...colours felt**—if, in the midst of attractive colours, there are black spots, the colours are felt more clearly because of the contrast provided by the former. Similarly, the beauty of the beautiful objects is felt more vividly because of the contrast provided by the ugly objects.

Species—group of objects having some common characteristics. **Individuals**—the individual objects, of which the species consist. **The utmost**—the highest. **Of which...capable**—which it is possible for that species to have. **Specific beauty**—the beauty of that particular object. **Co existent with**—existing together with. **Ideal**—satisfying one's idea of what is perfect.

By the investigation...subjects of art—if we enquire thoroughly into the ideas of beauty, we shall get to know which are the ideal subjects of art. This is so because art is a representation of beauty.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. The utmost subtlety of investigation will only lead us to ultimate instincts and principles of human nature, for which no further reason can be given than the simple will of the Deity that we should be so created. **(Page 57)**

Context. This extract is taken from *The Beautiful* by Ruskin.

Explanation. According to Ruskin an object is beautiful if we get pleasure by contemplating its exterior. But we cannot give any reason why we like some forms and colours and not the others. We, however, should like to enquire into this matter. If we examine the whole matter closely, we shall find that human nature is such that man likes certain forms and not others ; he has an instinctive liking for certain colours and not for the others. When he looks at them, he gets pleasure. The reason, therefore, lies in the fundamental principles of human nature and in the basic instincts of man. We may, then, logically ask another question. Why does man have an instinctive liking for some forms, or, why is human nature fundamentally such that looking at certain colours gives us pleasure ? The only answer to this question can be that it is in the very constitution of man that he has such instincts and nature. In other words we can, at best, give one reason : it is the will of God that man should have an instinctive liking for some forms and colours and not for the others. God has made us such that we have this nature and these instincts.

2. On these primary principles of our nature, education and accident operate to an unlimited extent ; they may be cultivated or checked, directed or diverted, gifted by right guidance with the most acute and faultless sense, or subjected by neglect to every phase of error and disease. **(Page 57)**

Context. This extract is taken from *The Beautiful* by John Ruskin.

Explanation. In our nature there are certain basic instincts, because of which we derive pleasure from the contemplation of certain froms and colours and not from the others. These forms and colours we call, in some degree, beautiful. But we should not forget that these basic instincts of ours are profoundly influenced by education. Very great influence is exerted on them by certain chance occurrences as well. If a person is lucky enongh to have the right kind of education and guidance, his primary instincts will develop properly and get the right direction. They will develop an acute and unerring sense ; they will enable the person in question to feel rightly about the various objects surrounding him. But if, on the other hand, these basic instincts are simply neglected and not educated and guided properly, they will become abnormal and diseased. They will make the person concerned err. They will not enable him to feel rightly about the objects around him.

3. But all these exertions of the intellect are totally distinct from taste, properly so called, which is the instinctive and instant preferring of one material object to another without any obvious reason, except that it is proper to human nature in its perfection to do so. **(Page 58)**

Context. This extract occurs in *The Beautiful* by John Ruskin.

Explanation. Ruskin says that judgment is generally confused with taste. But the two are quite different. When we judge anything, we exert the intellect. But taste means a liking for some objects as against the others. A man of taste has profound liking for beautiful objects and dislikes deformed objects. The contemplation of beautiful objects gives him pleasure immediately. Why he derives pleasure from the contemplation of only certain objects and not from others cannot be a matter of discussion. There is no obvious reason for this. The only reason we can adduce (give) is that, when human nature develops so much through proper education and right guidance as to achieve perfection, the person concerned has an instinctive preference for beautiful objects over the deformed ones.

4. He will say that the thing gratifies, fills, hallows, exalts his mind, but he will not be able to say why or how. If he can, and if he can show that he perceives in the object any expression of distinct thought, he has received more than an idea of beauty—it is an idea of relation. **(Page 59)**

Context. This extract is taken from *The Beautiful* by John Ruskin.

Explanation. Ruskin says that beautiful objects appeal to our emotions, but he goes on to add that he does not suggest that beauty has no connection with the intellect. Much of the pleasure that a beautiful object gives us depends on our perceiving in it fitness, propriety and relation, all of which are intellectual. But these intellectual perceptions are delicate. There is no direct exertion of the intellect as such. This is proved by the fact that, if we ask a person why he likes a certain beautiful object, he will not be able to say anything definite in reply. At best he will say that it gives him pleasure, or a certain kind of satisfaction. He will also make such a vague statement as that the object fills, hallows (makes holy) or exalts his mind. He will not be able to say why the object fills or hallows his mind or exalts it, or, how it does so. The fact is that his mind feels so because of a delicate perception of fitness or relation. If the person can say so, *i.e.* cite the said perception as the reason for his pleasure, he perceives a definite thought expressed in the beautiful object. That thought is that he likes the object because of his perception of fitness or propriety. Then he has not received from the beautiful object only an idea of beauty. He has also received an idea of relation —that of the relation between the pleasure that he gets and his perception of fitness and propriety.

D. QUESTIONS AND ANSWERS

Q. 1. What does Ruskin say in his essay "The Beautiful" ?

Or

Make a summary of "The Beautiful" by John Ruskin.

Ans. See *Analytical Summary.*

Q. 2. What is Ruskin's conception of the beautiful ?

Ans. According to Ruskin any material object which gives us pleasure by the contemplation of its outward qualities is beautiful to some extent. We cannot give any definite reason why we get pleasure from it. We regard it as beautiful not because there is any reason for our thinking so but because it is natural for human beings to think so. Whenever we think of its beauty, we do not ask ourselves why we like it. We never try to find out the cause why we like it. We like it only because we like it, or, because as human beings we cannot help liking it.

As our liking for beauty is something natural and instinctive, it follows that the intellect has nothing to do with ideas of beauty. Ruskin points out emphatically that beauty has no definite connection with the intellect. If an object excites ideas of beauty in a person and he is asked why he likes the object, he will not be able to give any distinct reason. And, if he tries to give some reason and explain why he likes it, his ideas will no longer be ideas of beauty, but ideas of judgment. Here Ruskin distinguishes taste from judgment. A man who receives the greatest pleasure from beautiful object is a man of perfect taste. A person who receives little pleasure from it has no taste. Taste is something natural, while judgment is a definite action of the intellect. Taste may prefer one object to another without any obvious reason, but judgment is always based on reason and argument.

According to Ruskin a beautiful object gives us an inner joy and peace of the soul. It exalts our mind.

Points to remember

1. If the contemplation of the outward qualities of an object gives us pleasure, it is beautiful to some extent.

2. We cannot give a definite reason why we like a particular object. We like it, because it is natural as human beings for us to like it.

3. Since our liking for beauty is instinctive, the intellect has nothing to do with ideas of beauty.

4. To the extent that a man receives pleasure from a beautiful object, he is a man of taste.

5. Taste is different from judgment, which is a definite action of the intellect.

6. A beautiful object gives us inner joy and peace of mind.

Q. 3. What does Ruskin say about the relation between beauty and the intellect?

Ans. According to John Ruskin beauty appeals to our emotions and not to the intellect. When the contemplation of a beautiful object gives us pleasure, no direct action of the intellect is involved. If we are asked why we like beautiful objects and not the deformed ones, we cannot give any definite reason. If we enquire carefully into the matter, we shall come to the conclusion that the nature of man and his instincts is such that he likes beautiful objects and dislikes the ugly ones. Our liking for beautiful objects does not admit of any argument.

But, though Ruskin says that no direct exertion of the intellect is involved in our enjoyment of beauty, he does not say that beauty has no connection with the intellect at all. Our feelings and intellect are intervowen. When either is in some way affected, the other also is addressed to some extent. When we receive pleasure from the contemplation of a beautiful object, much of the pleasure depends on the fact that we perceive in it fitness, propriety and relation. And all these are purely intellectual. Through them we arrive at the ideas of "Intellectual beauty". But our perception of them is delicate and impossible to trace in the mind. We do not feel that the intellect has acted immediately. There is no definite exertion of it. That is why the person receiving pleasure from a beautiful object cannot give any definite reason why he likes the object. He cannot find in his mind any thought which he may call the source of the pleasure. If he can find such a thought, he has not received only an idea of beauty. He has also received an idea of relation (the relation between the thought and the pleasure).

Points to remember

1. Beauty appeals to our emotions. The intellect is not directly and definitely involved.

2. But the feelings and the intellect are intervowen. When one is appealed to, the other also is addressed to a certain extent.

3. Thus the pleasure that we drive from a beautiful object depends on a perception of fitness, propriety and relation, which are purely intellectual.

4. But the person concerned is not conscious of this perception, which is delicate. The exertion of the intellect is not direct and definite.

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12. THE ART OF WRITING

A. ANALYTICAL SUMMARY

Rather reading than writing. The author has entitled this essay *The Art of Writing*, but it is not meant for professional writers. There are already too many professional writers in England. What he is thinking of is rather reading than writing.

A great assistance towards the enjoyment of reading. **(A)** We may not necessarily write the publication, but the practice of writing is of great help towards the enjoyment of reading. If we try to write well and fail, we shall appreciate better the work of great authors, who have tried and succeeded. It was with this idea in view that writing verses in Greek and Latin was made compulsory for every school-boy in England in the past. Those who conceived the idea first knew that most students would fail miserably to express their ideas in musical verse according to the rules of Greek and Latin prosodies. But they were sure that the practice would enable them to appreciate and enjoy the works of great classical poets better. Similarly, if people have practice in writing English, they can enjoy better the work of the great masters of English Literature. **(B)** **(a)** Every one at some time or other has tried to write something, just as everyone at some time or other has tried to draw a picture. The author once made a bet with someone that he would ask the first fifty people he met whether they had ever attempted to write poetry and that each of them would admit that he had. And the author was proved right, except in the case of one man, who was a civil engineer. The others included such people as cabinet ministers, members of Parliament and even professors of Economics. (**b**) The author's advice to those who write sometimes is that they should continue to write as a hobby, even though they may not hope to attain excellence in that art. The more they experiment with writing the more will their critical sense improve and the better will they appreciate the works of great writers. (**c**) Since the critical faculty of most readers is not developed, they do not get the maximum enjoyment from the works of the masters of literature. They enjoy only what is said in a piece of writing and not the way in which it is said (*i*) For example, people enjoy the characters, humour, the satire and the skilfully intervowen plots of P.G. Wodehouse ; few enjoy his style and diction. (*i*) Another example illustrates the same point. People generally like to read the poems that tell stories. If the same story is expressed by a great poet in excellent verse and by an ordinary poet in doggeral (irregular, inexpert verse), they like both equally well.

Most people write much worse than they talk. (**A**) The non-professional writer expresses himself very well when he writes a story. His style is marked by economy, force and directness. This is so because he writes as he talks. (**B**) But most people write much worse than they talk. They talk in racy prose free from cant and stale expressions, but, when they sit down to write, they are awe-struck. They think that writing is a very serious business and that they do not have the ability to do justice to it. That is why, when a private citizen writes a letter to newspaper once in a while, he writes it in a laboured and artificial style. He will write well only if he writes as he talks. But people, generally, do not write as they talk. Trying to live up to the majesty of authorship, all of them use the same stale and hackeneyed phrases. The result is that, though each is a distinct individual, all of them write alike.

We should think before we write. (**A**) That can be prevented by practice. All of us, though not professional writers, write letters at least to our friends and relations. We can give them greater pleasure, if we consider our thoughts before putting them down. The subject-matter can consist of anything that we have seen or done during the day. (**B**) We can give greater pleasure to the person addressed, if we improve the manner of our writing. For that purpose we should think before we write. We should avoid hackeneyed phrases and expressions, which find a place in almost every personal letter. If we give due consideration to our thoughts and words before writing a letter, we shall not only give more pleasure to the person addressed but also be more convincing and promote our own interests.

Accuracy, the first thing to be sought. The first thing to be sought in whatever you write is accuracy. You must make sure about what you see, feel and think—not what others felt and thought before you, or, what you ought to feel and think. Make sure about your own response to things. Then select those of your impressions which will create the picture and the effect you wish to produce.

Training as well as natural talent. (A) In order to become a good writer you need training, besides talent. The author, for example, became a good writer, and, finally, developed his own style, only by gradual stages. When he was young, he tried to imitate Edgar Allan Poe and Kipling. When he was a little older, he was influenced by the French decadents, especially Baudelaire. But he discovered gradually that, though all these writers had greatly influenced him as an artist, they did not think like him. He not only discarded (gave up) their opinions but began to express himself in his own language also, though his manner of writing bore their influence. (B) The advice that he would like to give you is, first, that you should not lie and, secondly, that you should express the truth in a charming style. If you realize these two things, you will get greater pleasure from the works of great writers, because you will get to know what they were trying to do.

B. WORD-NOTES AND EXPLANATIONS

Page 60

These chapters—the essay. *The Art of Writing*, is taken from one of the author's books, which consists of many chapters. **Professional writers**—those who have adopted writing as a profession. They invariably write for publication. **The last thing......professional writers**—The author's purpose in writing the book from which this essay is taken is not to encourage and guide his readers to adopt writing as a profession. **Goodness knows**—I appeal to heaven to witness. **The few**—the few professional writers. **Need no......from me**—do not need to be taught by me. **Survives**—continues to be read. **Situation**—condition. **Hard pressed**—in a bad economic condition. **He would do......write books**—If anyone urged those people, who had never done so before, to write books for publication, he would be doing an ill-service to literature, because the books they would produce would be of a poor quality. He would also be doing an ill-service to the economic condition of his poor country, because most of the money spent on publishing those books would be wasted, as few would read them. **Urge**—try to persuade. **Have it in them**—have the ability.

Assistance—help. **Relish**—taste. **Ancestors**—forefathers. **Founded**—laid the foundation of ; started. **Traditional system**—the system handed down from generation to generation. **Classical education** —education based on the study of the classical literatures of Greece and Rome. **Ordained**—gave orders. The word is used humorously. **Miserable**—wretched ; very unhappy. The little boy feels miserable, because he finds it very difficult to write Greek and Latin verses. **Notion**—idea. **A crop of**—A large number (of poets) turned out year after year. **The ancients**—The ancient classical Greek and Latin writers. **Who did that**—who wrote Greek and Latin verse so well that they could compete with the works of the ancients. **Stupids**—fools.

Page 61

Terse—brief and to the point. **Conforming to**—following. **Arbitrary**—Not based on reason but on impulse or opinion. **Of those**—of the great classical writers. **Performed miracles**—done something that appears to be impossible to do ; written poetry of such a high order that it appears to be impossible for poets generally to write it. **Incapable**—unable to perform. **By the same token**—similarly. **With**—in the case of.

Sharpen the edge of—increase. **Silly**—foolish. **Te'te—a te'te**—in the course of a private conversation. **Under pressure**—being pressed or forced by the author (to admit that he had in the past attempted to write verse). **Under the seal of confidence**—as a result of the author's assurance that he would keep his admission (that he had attempted to write verse) a secret. He would treat it as confidential. **Impeachment**—accusation. The impeachment is called soft, because the person is not accused of a crime. The expression is used humorously. **Admit the soft impeachment**—admit that he attempted to write verse. **I only lost by one man**—There was only one man out of the fifty the author questioned, who did not admit that he had ever attempted to write verse. **Unlikely person**—a person who, we think, would not try to write verse. **Semi**—half; not complete. **Mendacious**—false; untruthful. **Evasion**—avoiding a direct reply to a question. **When poetic success was dreamed of**—when he hoped to be a successful poet. **Had yielded to the temptation**—had not been able to resist the desire. **Pouring out their intimitate feelings**—Expressing (in verse) spontaneously their innermost feelings (of love). **Three parties**—the three main political parties of England. **Confession**—their act of admitting that they had tried to write verse. **Deadful rot**—the verse of very bad quality, full of many defects. **Catechised**—questioned. **Portrait**—painted picture or drawing of a person or animal. **To them**—those who try to write verse. **Because you are not Shakespeare**—because you cannot achieve the highest excellence in writing.

Page 62

Inclination—liking or desire. **Realized**--understood. **The job is**—the job of writing. **The critical sense**—the ability to criticise or appreciate the writings of great authors. **The masters**—great writers. **Certain things**—*i.e.* some things in their works, besides their subject-matter; *e.g.* the beauties of style and diction. **Very popular authors**—the authors, whose works are read by a very large number of people. **P.G. Wodehouse**—a very popular writer of many humorous novels and short-stories. **The contemporary... W.W. Jacobs**—who, among the writers of the present day, holds the same position as W.W. Jacobs held before him. **W.W. Jacobs**—a writer of humorous stories about sailors and the sea. He was a civil servant. **Jeter**—a person who amuses. **Ingenius**—skilfully woven. **Hearty**—sincere. **Satire**—holding up a person, society or an idea to ridicule. **Charmingly imbecile young-men**—the young men who are among the characters of his novels and stories and whom we like even though they are imbecile. **Imbecile**—stupid ; foolish ; weak-minded. **Terrific**—causing fear. **From whom the young men have expectations**—from whom the young men hope to inherit money or property. **Resourceful**—good at finding something that helps in doing something or escaping trouble. **His simpletons triumphant**—those of his characters who succeed in spite of being simpletons. **Simpleton**—a foolish person, who is easily deceived. **His biters bit**—those of his characters, who deceive others or make them suffer, but in the long run, suffer or get deceived themselves, too. **A minority**—very few of his readers. **Savour**—enjoyment. **Frequent**—very common. **Exquisite**—of great excellence. **Illustrate**—give an example in support of **The same truth**—the truth that most readers do not appreciate and enjoy the manner of writing of a great writer. **"Kick"**—thrill of pleasure. **Matters much more to**—more important according to. **For lack of...faculty**—because their critical faculty is not developed. **Critical faculty**—the ability to appreciate the beauties of style, diction etc., besides the subject-matter of a piece of writing. **Narrations**—the poems that tell stories. **Tennyson**—the most representative poet of the Victorian Era. **Byron**—one of the younger romantic poets. He was the most popular poet of his day.

Page 63

Sentiments—feelings. **Doggeral**—irregular, inexpert verse. **Superb**—excellent. This sentence shows that most readers are not interested in the manner a story is expressed is a narrative poem.

Forcibly—with force of expression. **Economically**—using as few words as possible. **The non-professional**—one who is not a writer by profession. **Say**—for example. **Compels one's admiration**—forces one to praise (the narrative). **The closeness with which words fit things**—things are expressed in appropriate words. **Trivial**—common-place ; ordinary. **Occasionally**—sometimes. **Blunt**—very frank in expressing their opinions and views. **Shrewd**—having common-sense and a sense of judgement. **Ray**—vigorous and vivid. **Cant**—jargon ; words rendered stale by too frequent use. **Stale expressions**—expressions that have lost their charm by repeated use. **Commonplace**—ordinary ; without any charm. **The medium**—the medium of writing. **Awestruck**—they are frightened because they consider writing too serious a job for themselves. **Being unfamiliar with**—as they are not conversant with. **Technique**—method of writing expertly. **Cease**—stop. **Cease to be themselves**—write in an artificial manner. **Stilted**—unnatural ; too formal. **Second-hand**—taken from the writings of others. **That never...lips**—which they could never utter themselves. **Appalling**—deeply shocking ; that which fills the mind with fear. **Journalise**—the style of writing in second-rate journals. **Once in a while**—occasionally. **Solemnity**—seriousness. **Persuasive**—capable of persuading the readers to agree with the views expressed in the letter. **Were their...them**—if their authors wrote them. **A familiar friend**—a friend with whom one is intimate.

Page 64

Pro bono publico—for the public good. A correspondent signs his letter to a paper thus, if he does not want to divulge his name. He generally criticises the government for ignoring something relating to the public good. **Mr. Baldwin**—a former British Prime Minister. **Momentous**—of great importance. **Clotting the thing up**—spoiling his letter with. **Woolly**—vague. **Incessant**—continual. **Mechanical use**—use without thought, because they have always been used in certain contexts. **Eliminate**—leave out. **Convention**—practice or custom based on general consent. **Prohibits**—does not permit. **Imperial politics**—the politics of the British Empire. **Nuisance**—something that causes trouble or offence. **Live up to**—put into practice. **Majesty**—stateliness. **Secure**

—achieve. **Wardrobe**—a cupboard for a person's clothes. Here, the word is used metaphorically. It stands for the memory of the person who writes a letter to a newspaper. "A moth-eaten royal robe", "every scrap of tinsel", etc. stand for the frequently repeated and hackeneyed phrases and expressions. **Moth-eaten**—eaten by moths ; *i.e.* very old. **Halberd**—a weapon used in the Middle Ages. It was a combination of spear and battle-axe on a long handle. The halberd is blunt here. It has lost its edge owing to too much use. "Blunt halberd" stands for an expression that has lost all charm owing to too frequent use. **Tinsel**—glittering metal strips used for ornament. They stand here for literary ornamentation. **Lay their hands on**—find.

Obliged—forced or compelled by circumstances. **Arbitrarily**—without thinking much about it ; on the impulse. **Object**—purpose ; aim. **The person...end**—the person to whom the letter is addressed. **Vividly**—clearly.

Page 65

Move—touch the feelings of. **Numerous**—consisting of a large number of people. **Half the population**—a large number of people. Not exactly half of the population. **This, it**—the letter. **Laudable**—praise-worthy. **Sentiment**—feeling. **Touching**—moving. **Amateur**—not professional ; not one who writes for money. **Carry more conviction**—be more convincing. **Promote his own interests**—if the writer makes a request to the person addressed, the latter is more likely to accede to it, if the writer considers his thoughts before expressing. **Inscribing them**—writing them down.

Sir Arthur Quiller-Couch—a critic and writer. He was Professor of English at the University of Cambridge. **Jargon**—the expressions that are difficult to understand because they are of bad form ; language full of technical or special words. **Silly**—foolish.

Page 66

Implicit—implied : indirectly suggested. **Catalogue**—list. **Sought**—searched for.

Struck—impressed. **Ought**—should. **Scrutiny**—close and minute examination. **Inevitably**—necessarily. **Precisely**—exactly. **Alike**—similar. **Salvation**—being saved from disaster. Here, ultimate success. **Disentangle**—isolate ; separate. **Response**—reaction. **Conjecture**——guess. **Calculated**—planned deliberately. **Consider the noise…make**—because, then you will appreciate the writings of those whose words do make music.

Natural talent—the ability that one is endowed with by nature.

Page 67

A specimen—one not unlike the others. **Attained**—achieved. **In some measure**—to some extent. **In a way that......my own**—in his own, and not in an imitated style. **In the manners of**—in a style, which was an imitation of the styles of. **Edgar Allan Poe**—an American writer of the horror and mystery story. He was also a poet. **Kipling**—a great English poet and fiction writer. **Intoxicated**—charmed ; attracted. **Tunes**—the music of their verse. **Took over**—adopted as my own. **Outlooks**—views. **Kept in two compartments**. He kept the opinions and views of the two authors separately in his mind. He did not mix them up as they were unlike each other. **The French decadents**—a school of French writers. **Baudelaire**—'a French poet of sombre imagination'. **Despair**—sorrow. **Corruption**—decay. **Encountering him**—coming across his works. **Mouldering**—decaying. **Corpses**—dead bodies of human beings. **Assert**—declare. **At second hand**—because the views and opinions he expressed were not his own but those of the writers under whose influence he was then. **Discarded**—gave up (those views and opinions). **Forgive**—excuse me for. **Reiteration**—repetition. **The curtain may come down**—the author may die. **Concordant with**—agreeing with ; in harmony with. **Progress**—progress as a writer. **Layman**—one who is not a professional writer. **Maxim**—a general truth expressed briefly. **With a music**—in a charming manner. **Realize**—understand.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. The notion was that between the few geniuses and the mass of complete stupids there was a large number of boys who, through failing or half-succeeding to discover their thoughts and feelings and expressing them in terse and musical language, conforming to certain rules which were not arbitrary but the fruit of experience, would all the better understand the achievement of those who had performed the miracles of which they themselves were incapable. **(Page 60-61)**

Context. This extract is taken from *The Art of Writing* by J.C. Squire.

Explanation. According to J. C. Squire writing is a great assistance towards the enjoyment of reading. It was with this idea in view that the traditional system of classical education was founded in England in the past. Under the system every student had to attempt to write verses in Greek and Latin. The purpose was not to turn out a large number of Greek and Latin poets every year, which was almost impossible. It was to enable the students to enjoy the works of the great classical poets. Among the students there were always some who were extraordinarily intelligent. They easily appreciated and enjoyed the works of the great masters. But their number was very small. The mass of the students consisted of those whose intelligence was below the average. They found it difficult to appreciate the works of the great classical poets. Between these two extremes there were a large number of the students of average intelligence. When they sat down to write verses in Greek and Latin, they had, first of all, to discover and formulate the thoughts and feelings which they would express in their verse. This was not an easy job for them. Another difficulty that they had to face was to express their thoughts and feelings in verse-form. The verse was to be musical. It was to be terse (brief and to the point). It was to be written according to certain rules, which had been formulated by the great masters as a result of their experience in writing verse. They had not been laid down arbitrarily. These average students sometimes failed to write such verse and, when they succeeded, they did not succeed completely. When, after their failure or half-success, they read the poetry of the great masters, they were profoundly impressed. The work of these masters was nothing short of a miracle (achieving the impossible) as compared to their own attempts. They were sure it was impossible for them to write like the masters. Awestruck at their great success, they enjoyed their (the masters') poetry better. Had they not themselves tried to write verse, they would not have enjoyed it so well.

2. Play about with them in verse or in prose ; you may not think of anything worth saying, and if you do, you may say it badly ; but the more you experiment, once you have realized the conditions of the job, the better will be your critical sense, and the more pleasure you will get out of the works of the masters. **(Page 62)**

Context. This extract is taken from *The Art of Writing* by J. C. Squire.

Explanation. The author says that almost everyone attempts to compose something in writing at some time. Most people cannot write like the great masters of literature. They cannot even write anything fit for publication. The author tells them that they should not feel discouraged on that account and give up writing. He advises them to have writing as their hobby. Whenever they can find time for it, they should play with words. He does not mind whether they write prose or verse. If they have the inclination for it, they should go on writing whenever they have the leisure to do so. It is likely that at first no ideas worth expressing in writing will occur to them. And even if such ideas do occur to them, sometimes they will not be able to express them well. But they should not lose heart. They should go on having as much practice in writing as they can. This has two advantages. First, they will realize the conditions of the job of writing, the difficulties one has to overcome trying to write well. Secondly, with constant practice, their critical faculty will develop. They will be able to distinguish between great and mediocre literary work. They can appreciate the works of great writers and enjoy them better, though they may not have the ability to become great writers themselves.

3. Anybody can enjoy his ingenius and skilful plots, his rough hearty satire; his charmingly imbecile young men, his terrific fathers and aunts, from whom the young men have expectations, his resourceful heroines, his simpletons triumphant and his biters bit; but it is only a minority which gets an additional savour out of the flow of his sentences and the frequent exquisite choice of his words. **(Page 62)**

Context. This extract occurs in *The Art of Writing* by J.C. Squire.

Explanation. Bacause their critical sense is not developed enough, people, generally miss much of what they could enjoy in the works of great writers. This is true also of the works of popular writers like P.G. Wodehouse. He is a very good writer of humorous fiction. He is, at the same time, a skilful artist. People enjoy much in his writings but they cannot appreciate his art as a writer. They enjoy his plots and subplots which are skilfully intervowen, though complicated. They enjoy his satire also, which is sincere, though rough. They also appreciate the wide range of his characters. Among them are young men whom the readers like even though they are fools. Some of the fathers and aunts presented in his works inspire dread (fear). Also, they are rich and young men and women hope to inherit their wealth. Many of the heroines, who occur in his works are resourceful. They can face an unexpected situation that may crop up suddenly. They are never at a loss what to do. Some of his characters are so simple by nature that they are apt to be deceived; and yet they are victorious in the end. Some others are over-clever and try to exploit others but they themselves get deceived in the end.

All his readers enjoy Wodehouse's plots, satire and wide range of characters. But besides all these there are the beauties of his style and diction, which few can appreciate and enjoy. He uses the right word in the right place and the flow of his sentences is noteworthy. The ability to appreciate these would give his readers additional enjoyment.

4. The world is full of people whose conversation, taken down by a typist hidden behind a screen, would read excellently—racy prose, no cant, no stale expressions but who, as soon

as they get pen in hand, write in a manner common-place, or worse than common-place. **(Page 63)**

Context. This extract is taken from *The Art of Writing* by J.C. Squire.

Explanation. The author says that no one expresses himself so well as and non-professional when he writes a story. But he hastens to add that this is only a half-truth. It is only some of the non-professional who are among the best writers. They write so well because they write as they talk. But most people write much worse than they talk. While talking, they express themselves very well. Let us suppose we post a typist behind a screen while they are talking. We ask him to take down their talk word by word. What he takes down will read very good prose, because they will express themselves spontaneously, as they will not know that what they are talking is being taken down. It will be vivid and vigorous prose. It will be free from jargon or the set words and phrases, which most people use when they write. There will be no expressions which have lost their charm because of being used too often in writing. But, if the same people sit down to write, there is little charm in what they write. It is commonplace, or, even worse, because now they use jargon and stale expressions and do not express themselves in the words that come to them spontaneously.

5. The vast majority of such letters would be infinitely more persuasive, as well as infinitely more amusing, were their authors to write them as neatly as possible as they would spead to a familiar friend. **(Page 63)**

Context. This extract occurs in *The Art of Writing* by J.C. Squire.

Explanation. Most people do not write well, because they do not write as they talk. If what they talk were taken down by a typist, hidden behind a screen, it would read like very good prose. But when they sit down to write, what they produce is commonplace or even worse. When for instance, one of them sits down to write a letter to a newspaper, he writes in an artificial style and uses the expressions that have been used too often in writing and so have lost their charm. The best way to write such letters is to write them as if they were addresed to a familiar friend. In that case the writer will put down all that comes to his mind spontaneously. There will be no jargon and stale expressions. What he writes will be marked by sincerity and lucidity. So it will be convincing. The readers will feel inclined to agree with his point of view. They will also enjoy the letter better than if it is written in an artificial style.

6. They feel, when they sit down to write, that they must live up to the majesty of authorship ; and their notion of how to secure that is to drag out of memory's wardrobe every moth-eaten royal robe, every blunt halberd, every scrap of tinsel and gilt card-board that they can lay their hands on, the result being that millions of people, all of them individuals with their little differences of character, opinion and speech, all write exactly alike.

Context. This extract has been taken from *The Art of Writing* by J.C. Squire.

Explanation. According to J.C. Squire when most people write letters to newspapers, they write in an unnatural and artificial style full of jargon and stale-expressions. This is because they do not write as they talk. They think that writing is something grand and so, when they sit down to write, they want to produce something grand. In their opinion that can be done by adorning (decorating) their style by the use of what they consider to be grand expressions. These are the words, phrases and sentences too often used in writing and so grown stale. They rack their memory to recollect all such expressions and put them, into their letters. The author uses a metaphor here. He compares such a writer's memory to a ward-robe, which contains old and hackneyed, though showy, parts of dress and arms used as long ago as the Middle Ages. The ward-robe contains very old dresses worn in the past by kings and queens and now out of date. It contains a halberd, a weapon used in the Middle Ages and a combination of a spear and a battle-axe. It contains showy pieces like tinsels and gilt-card boards. These things stand for the old, though showy expressions which the writers mentioned above try to recollect and with which they try to decorate their style. These expressions are old and outworn like a moth-eaten royal robe. These are out of date and useless like the halberd which is blunt. These are also useless though showy like tinsels and gilt cardboards.

Now, every writer has his individual character, opinions and manner of speaking. These are different from those of others. So different writers would write in different ways. But, since all of the writers mentioned above use the same outworn and stale expressions, their manner of writing is the same. Their style has a uniform artificiality about it. It is not natural.

7. Dont's lie is the first maxim I would like rain in, and 'Tell the truth with a music that will assist it' is the second. Realize these two things, and those of you who never dream of writing for publication, will get greatly increased pleasure out of the works of the great writers, for they will know what the great writers were trying to do. **(Page 67-68)**

Context. This extract is taken from *The Art of Writing* by J.C. Squire.

Explanation. In the concluding paragraph the author says that, if you want to become a good writer, natural talent is not enough. You must have adequate training as well. And, while trying to learn the art of writing, you must have a two-fold aim in view. First, you must be sincere. You must express what you have seen and felt yourself and not what may have been seen and felt by others. You must not lie. You must express the truth as you have seen and felt it. This is a maxim on which the author lays very great emphasis. Secondly, the truth must be expressed in a charming manner. The manner of your writing should be as attractive as music. This will make the truth you express all the more fascinating. You may not have the capacity of writing anything fit for publication. But, when you realize the two maxims mentioned above, you will understand what the great writers were trying to achieve. You tried to achieve the same purpose but failed. They tried and succeeded admirably. Realizing this, you will enjoy their works all the better.

D. QUESTIONS AND ANSWERS

Q. 1. What does J.C. Squire say about the art of writing ?

Or

Make a summary of "The Art of Writing" by J.C. Squire.

Ans. See *Analytical Summary* above.

Q. 2. "If you have time and inclination for it, let words be your hobby. Play about with them in verse or in prose." Why does J.C. Squire give this advice to his readers ?

Or

Why does J.C. Squire advise us to have practice in writing, even though we may not hope to write anything fit for publication ?

Or

How according to J.C. Squire, the practice in writing enable us to enjoy better the works of great writers ?

Ans. J.C. Squire advises his readers to have as much practice in writing as they can. If they have time and inclination for it, they should play with words in prose or in verse. Writing should be their hobby.

Practice in writing will be of great help to them in enjoying better the works of great writers. If they try to write well and fail, they will enjoy better the works of those who tried and succeeded. It was with this idea in view that writing verses in Greek and Latin was made compulsory for all school-boys in England in the past. No one was so foolish as to believe that they could write as good verses as had been written by the great classical poets. The idea was that, when a school-boy failed or half-succeeded in his endeavour, he would better appreciate and enjoy the achievements of the classical poets, who had performed wonders in the field of poetry.

Most readers do not get the maximum pleasure out of the works of great writers, because their critical sense is not developed enough. You should first realize (understand) the conditions of the job of writing. Then you should go on experimenting with writing. The more you experiment the better will be your critical sense. You will come to know what to look for in a piece of writing and so enjoy it better.

Besides the subject-matter, a great source of pleasure in a piece of writing by a great writer is his manner of writing. Most readers miss it, or do not look for it at all, because their critical sense is not developed enough. An example will make this clear. P.G. Wode House is a very popular writer. But most people read him primarily for his skilfully intervowen plots, his humour, satire and the wide range of his characters. These certainly make his works enjoyable. But his manner of writing adds a great deal to the enjoyment. He uses the right word in the right place and the flow of his sentences is enjoyable. Most readers do not look for these because they do not know that these things exist.

J.C. Squire illustrates the same point by another example. Most people enjoy better the poems that tell stories. If similar events are related in excellent verse and in doggeral, the readers will appreciate both equally well. The author was one of those who heard Tennyson's *Revenge* (which is superb so far as form and technique are concerned) and *Out With the Life Boat* related to the same village audience by the same man on the same evening with equal success. This shows that most people are interested in what is said and miss the beauty of the manner in which it is said.

Points to remember

1. J.C. Squire advises his readers to adopt writing as their hobby.

2. They may never be able to write anything fit for publication, but their failure to write well will enable them to appreciate and enjoy better the works of the great masters, who have succeeded so admirably.

3. Constant practice will develop their critical sense. They will know what to look for in a piece of writing and enjoy it.

4. Because their critical sense is not developed enough, most readers are interested only in the subject-matter of a piece of writing. They miss the beauty of the manner in which it is expressed.

Q. 3. What advice does J.C. Squire give to those trying to learn the art of writing?

Or

How should one go about learning the art of writing, according to J.C. Squire?

Ans. The first maxim uttered by J.C. Squire for the benefit of those learning the art of writing is "Don't lie". He advises them to speak the truth. They should express what they themselves have seen, felt or thought and not what others have seen, felt and thought before them or what they think they ought to see, feel and think then they should be accurate about it. They should disentangle their own responses from the other responses they know of. Having made sure about what they themselves see, feel and think, they should select from their impressions those which are best suited to convey the impressions they wish to convey or create the effect they wish to create.

Having decided upon what to say, the writer should try to say it in a fascinating manner. He should use musical phrases in order to delight his readers.

The way to write in the best manner possible is to write as one talks. Then one's manner is natural and sincere. If someone's conversation were taken down by a typist hidden behind a screen, it would read very well. It will be racy (vigorous) and vivid prose. But unfortunately people do not write as they talk. As soon as they have a sheet of paper before them and think of writing, they feel awe-struck. They consider writing too serious a job for themselves. They think they can lend charm to their writing by using as many bombastic words and expressions as they can think of. The result is that they try to recollect all the outworn and hackneyed expressions they have come across and use them in their writing. No wonder what they produce sounds unnatural and artificial. Also, all such writers write alike, even though they are individuals with different opinions and manners, as they use the same hackneyed and outworn expressions. J.C. Squire advises his readers to write as they speak and avoid using hackneyed and stilted (artificial) expressions.

Natural talent helps one to become a good writer, but talent is not enough. Practice, too, is essential. We must think before we write. Even while writing a letter we can give greater pleasure to the person addressed, if we consider our thoughts before expressing them and our words before using them. Training is essential to the learning of the art of writing just as it is essential to the learning of any other art. It was by gradual stages that J.C. Squire himself learnt to express what he really thought in a manner that was really his own. He started with writing in imitation of the thought and manner of Poe and Kipling. Later, he came under the influence of the French decadents, especially Baudelaire. It was as a result of much practice that he learnt to express his own thoughts and feelings in his own manner.

Points to remember

1. The first thing to be sought in writing are truth and accuracy. A writer should try to express his own thoughts and feelings.

2. He should try to express himself in a charming manner.

3. The way to write in the best manner possible is to write as one talks.

4. The writer should avoid using jargon. He should not use stilted expressions or those that have lost all charm by constant use over a long period.

5. Training is essential to learning the art of writing.

13. KING'S TREASURIES

A. ANALYTICAL SUMMARY

The two kinds of books. All books can be divided into two classes : (**a**) the books of the hour, and (**b**) the books of all time. Good and bad books are to be found mong the first category of books as well as among the second. Ruskin speaks here only of the good books.

The book of the hour. (**A**) The good book of the hour is merely the useful or pleasant talk of someone with whom we cannot otherwise converse. It is printed, because the author cannot talk to many people at the same time. Thus it is a multiplication of his voice. It may also be printed because he cannot talk to people who are far away. Thus it is a conveyance of his voice. (**B**) Hence the books of the hour are not books in the real sense, but only letters are newspapers in good print. (**C**) Their importance lasts only for a brief while. They have no permanent value.

The book of all time. (**A**) The book of all time is written not merely to multiply or convey the writer's voice, but to perpetuate his ideas. The writer is one of the wisest men of the world. He writes the book in order to make sure that his ideas will exist for ever. (**B**) These ideas are the essence of his life-long experience. They have not occurred to anyone else before him and will be useful and helpful to mankind for all time to come. In his opinion they are as important as scripture. So he expresses them in a book, because that is the only way of making them exist for ever.

Honest and benevolent work. Some people think that no such books were perhaps ever written. But Ruskin says that a wise man's book consists of that part of his work which is done honestly and benevolently.

Books are numerous and life is short. (**A**) Since the books of all time are almost numberless and our life is short, we should not waste any part of our time in reading ordinary books. We should devote our time to the study of true books only. (**B**) Indeed this society of the wise is always open to us, if we have the required degree of merit and are prepared to work diligently at their books. In order to understand their thoughts we must be prepared to work very hard ; otherwise, we shall not understand them. A living philosopher may take pains to explain his thoughts to us. But the dead authors of true books will not come down to our level. We must rise to their level, if we want to understand their thoughts.

Love these people. If we want to enter the company of these wise people, we must love them. This love can be shown in the following two ways :—

A true desire to be taught by them. *First*, we must have a sincere desire to learn from them. (**A**) We must try to learn the thoughts expressed by the great writers and not to seek to find our own ideas expressed by them. (**B**) In order to understand their ideas, we must work hard at their books, because they express themselves in a hidden way and in parable. We get their ideas as a reward for our hard work, just as we get at gold after long and painful digging. We must be equipped with wit, care and learning and apply our thoughtful soul to their books. (**C**) Therefore, we must develop the habit of studying words syllable by syllable—nay letter by letter. A great scholar does that and so is called a man of letters and not of words If a man reads millions of books without this accuracy, he will remain an illiterate person, but if he reads only ten pages of a good book letter by letter. he will be an educated person to some extent. A well-educated man may not know many languages. He may know only one language, but he knows it precisely.

Enter into their hearts. *Secondly*, having thus understood their ideas after working very hard at their books, we must try to enter into their hearts. We must try to share their great passion or sensation. The more we feel the more humane we are. Feeling and sensitiveness distinguish us from beasts.

B. WORD-NOTES AND EXPLANATIONS

Page 69

King's treasuries—by kings Ruskin means great authors and by treasuries, the great books written by them. **Are divisi-**

ble—can be divided. **Mark**—note. **Distinction**—difference. **A distinction of species**—a difference between two classes (of books). **For the hour**—of temporary value. **Of all time**—of permanent value.

I do not......bad ones—according to Ruskin there are books of the hour and books of all time among the good as well as the bad books. He proposes to speak of only the good books here. **Otherwise**—in any other way. **Converse with**—talk to. **The good book......for you**—a good book of the hour is a sort of talk with those people who cannot talk to you in any other way except through their books. For example a traveller in a far away country would like to talk to you about his interesting travels. He cannot talk to you. So he prints his talk and you read it. A good book of the hour is such talk in print. **Sensible friend's present talk**—intelligent friend's talk on some present topic. **Bright**—lucid ; clear. **Accounts**—descriptions.

Good-humoured and witty—pleasant ; amusing. **Lively**—full of interest. **Pathetic**—moving ; touching. **Firm fact-telling**—statement of fact in a clear and lucid and straightforward manner. **By real agents concerned**—by those who have themselves taken part in the events narrated. **Passing history**—events of the present day. **Multiplying**—increasing in number day by day. **As education......general**—as more and more people get educated. **Peculiar characteristic**—a trait or feature exclusively of the present age and not found in any earlier age. **Present age**—modern times. **Usurp**—snatch away unlawfully. **But we make......true books**—but we do not use them properly, if we spend all our time in reading them, or, if we read them in a way in which we should read the books for all time. **Considered**—thought over. **Assuredly**—certainly.

Page 70

The long letter......at such a place—is a book of travel. **Essentially**—basically ; fundamentally. **A talked thing**—only of passing interest like conversation. Conversation is for the purpose of communication only, while writing is for the purpose of recording and preservation. **A written thing**—a product of serious thinking written down with the purpose of preserving it. **Written, not......of permanence**—written not only with the aim of conveying his thoughts to others but for preserving them for all time. In a true book the author's ideas are expressed so that they may be preserved for all time. **At once**—at one and the same time. **The book......at once**—this kind of book is printed to communicate things to a large number of people, who cannot hear the author talk. **If he ......he would**—had it been possible for him to do so, he would have done so. **Multiplication of voice**—an instrument to enable the author to speak to many people at one and the same time. This purpose is now mainly served by broadcasting, which did not exist in Ruskin's time. **The volume ......voice**—the book is simply the means by which the auhor can address a large number of people. It enables him to convey his ideas and feelings to a large multitude of people, with whom it is impossible for him to talk otherwise. **Conveyance of voice**—carrying (the author's) voice to other places. **That is......voice**—such a book is simply the means by which the voice of a man can reach those who are far away from him and with whom he cannot communicate otherwise. Such a book only carries a man's voice to far-away places. **Not to multiply it merely**—not only to enable its author to talk to a large number of people. **Not to carry it merely**—not to serve only as an instrument for carrying the author's voice. **Preserve**—perpetuate ; make it exist for ever. A true book is written to keep permanently on record the thoughts and feelings of the author. **Perceives**—feels. **Helpfully beautiful**—useful to mankind as beautiful. For example, poetry. **No one...said it**—No one has expressed them. A true book contains beautiful, original, and useful ideas. It is written because the author feels an inward urge to express himself and cannot do without putting them down in black and white. **He is...say it**—he cannot check the inward urge that compels him to express himself. **Melodiously**—sweetly ; in musical language. **If he may**—if he is able to do so. **Clearly at all events**—clearly and distinctly under all circumstances. **In the sum of his life**—in the course of his life ; amongst the experiences of his life.

This—something true, beautiful and useful that he has perceived. **Manifest to him**—perceived by him ; felt by him. **Sight**—vision. **His share......earth**—his life in this world. **Seize**—get hold of. **In the sum of......to seize**—in all his varied experience in this world, he finds this the thing that is the most useful and beautiful. He feels the truth of it and cannot resist the inner urge to express it. This stands out as a piece of true knowledge that he has been able to acquire. He expresses it in lucid prose, or, if he can, in musical verse. **Fain**—gladly ; willingly. **Set it down**—write it down. **For ever**—to last for all time to come ; in a permanent form. **Engrave it......could**—record it permanently by engraving it on rocks so as to preserve it for ever, if he could do so. **This the best of me**—this is the truest knowledge or vision that I could lay hold on in my life. **For the rest**—for the remaining part of my life ; in the other acts of my life. **My life...is not**—my life in this transitory world was something unsubstantial like vapour, but now, when I have expressed the truest knowledge that I felt within myself, I feel I shall not die. My ideas shall live for ever, being recorded in my books. **This......memory**—this is what I have to offer. If anything is worth remembering of me, it is this piece of knowledge. **In his...way**—with all his human limitations. **With whatever...inspiration**—with as much spiritual insight as has been granted to him by God. **Scripture**—sacred writing. Literally, scripture means the holy books of some religion. **That is...scripture**—that is a book in the real sense of the word. It expresses his spiritual vision as for as he, with his limited human powers, has been able to perceive it. Of course, it contains only a partial glimpse of the truth, but that is all that he has been able to obtain. Hence it is the record of his spiritual wisdom.

Page 71

Were ever so written—were written in this manner. Perhaps you think that no true books as defined above were ever written by anyone.

But again...kindness—do you think that there is anything like honesty or kindness ? Do you think that honesty and kindness are possible ? **None of us...that**—I think that there is no one among us who holds the view that honesty and kindness are impossible and that wise men cannot be kind and honest. **Bit**—a very small part. **Benevolently**—kindly and helpfully. **Piece of art**—a work of art ; an author expresses his idea of truth in a book, a painter through a picture and a musician through a piece of musical composition. An artist tries to express his best ideas through his piece of art. **Evil fragments**—bad portions. **Ill-done**—not well-executed or written out. **Redundant**—superfluous ; irrelevant. **Affected work**—insincere or showy work. **Well...work**—whatever a man feels truly, sincerely and in a spirit of kindness constitutes his book in the real sense of the word and that is his work of art. It will be found mixed up with superfluous and irrelevant matter. There will be found portions that are not well-executed. **True bits**—the portions that contain his great ideas and wisdom. **And those...book**—and those honestly written portions are the books.

Books of this kind—the books that are pieces of art and contain the wisdom and great ideas of their authors. **Statesmen**—persons who take an important part in the management of state-affairs. **You have...before**—you have heard it said before also that our life is short and there is much to be done by us in this world. **Mapped out**—planned ; arranged. **Yet possibilities**—have you ever considered what you can do in your short life ? **Do you...tomorrow ?**—are you aware of the fact that you cannot read all the books and that the field of knowledge is so vast that you cannot cover the whole of it in the short span of your life ? Do you know that if you decide to read some books, you will have to leave out others, for you cannot find time to read them ? Do you understand that what you leave unfinished today, you cannot finish tomorrow ? It will never be completed because you will not have the time to complete it. **Will you go...house-maid**—knowing all this, will you choose to indulge in idle-talk with your maid-servant and waste your time ? **When you may...kings**—when you know that you can make use of that time to your best possible advantage by having communion with the master-minds who have written great books. **Jostle**—push. **Entree**—right of entry. **Court**—the court of the kings. It stands for the great books written by great authors. **Or flatter yourself...time ?** —will you feel proud of mixing with people in low society and pushing your way and rubbing shoulders with the common people, when the society of aristocrats is open to you, where you can mix with the people of the highest rank and position. They hold the most eminent positions in the world and belong to different nations, communities and countries. They do not belong to a particular age and country. They belong to all ages and nations, as their appeal is universal. The people of low society stand here for the authors of the so-called books, which are just trash and the aristocrats stand for the great authors of true books. **Into that always**—that society of aristocrats is always open to you. That is to say that the real books written by the master-minds of the world are always at your disposal and you can read them at any moment you like. **In that...wish**—in that society of the kings and aristocrats of literature you can attain to whatever rank or position you choose. **Outcast**—one thrown out of society. **From that... fault**—you cannot be thrown out of that high society except through your own fault. No one there will ask you to go away. **Aristocracy of companionship**—friendship with people of high rank and society. **Inherent**—in-born ; Natural. **Aristocracy**—intellectual greatness. **By your...tested**—the qualities of your head and heart will be judged by your power of appreciating the works of great writers. **Motives**—objects ; aims. **Strive**—attempt ; try. **Measured**—judged. **In this company of the Dead**—in the society of great authors who are dead. We enjoy their company by reading their books.

Page 72

The place...for—the place for which you fit yourself by your labour. This place cannot be attained by a mere wish. It can be got only by hard work. **This court of the past**—the society of the dead authors. **Living aristocracy**—the living people of high rank and position ; *e.g.* queens and kings. **It is open...nothing else**—you can enter into the society of these kings and aristocrats of literature only by dint of hard work and by no other means. If a man has merit and works hard, he can understand and appreciate great authors. **No name over-awe**—they cannot be covered down into admitting you into their society by your noble parentage. **No artifice deceive**—they cannot be deceived by any trick. **Guardians**—keepers. **Elysium**—according to Greek mythology it is the place where the blessed souls live after death. It is something like our paradise. Here it stands for books, in which the spirits of the great authors live for ever and in everlasting peace. **No wealth...Elysian gates**—you can get admission into the society of aristocrats by bribing the gate-keepers, or, by over-awing them by your name and fame. In the society of the kings and queens of literature no such means can be of any help. Your wealth will be of no use there, a bribe will have no effect and your name and fame will be of no value. You can enter only by merit and hard work. Merit and labour are the passports to the kingdom of knowledge. **Deep sense**—using the thing in a particular sense with a special and inner meaning as opposed to the meaning it commonly has. **Vile or vulgar person**—wicked and mean fellow. **Portiers**—gates. **Faubourg St. Germain**—the locality where the aristocrats live in Paris. **In the deep...enter**—strictly speaking, no person who is wicked or mean can get admission into that society. Those who lack knowledge and understanding and are not sensitive cannot understand the thoughts and feelings expressed by the great authors in their books. At the gates of the place where the great intellectual aristocrats live in eternal silence (*i.e.* at the gates of knowledge) there is only one short question asked and that is, "Do you deserve, on account of your merit, to enter ?" That means that only that person can acquire knowledge from the books of great authors, who has made himself fit for it by study and hard work. **Nobles**—the noble writers of the past. **Make...noble**—cultivate noble feelings in yourself. **And you shall be**—and you shall be admitted to the society of great authors. **Do you...wise ?**—do you wish to enter into conversation with the great authors of the past ? **But on...No**—but you cannot have a talk with the wise authors of the past on any other terms. The only terms are that you should develop your feelings and understanding in order to appreciate them. **Rise to us**—come up to our intellectual level. **Stoop**—come down (to your intellectual level). **Assume courtesy**—pretend to be civil and courteous towards you, though at heart they may dislike you. **With considerate pain**—with sympathetic pain. They will sympathise with you and take pains to explain their thoughts to you. **Considerate**—sympathetic. **Feign**—pretend. **Interpret**—explain. **If you...presence**—if you wish to profit by our company. **Gladdened**—made happy. **Share our feelings**—have the same feelings as we have.

I admit...much—I agree that it is a difficult task. **In a word**—to speak briefly. **If you are...them**—if you want to enjoy their company by understanding and appreciating the great ideas expressed in their books. **Scorn**—hate. **True**—sincere. **Enter into their thoughts**—to understand what they really mean. **Not to find your own**—not to interpret their thoughts in the light of what you yourself think. **If he be**—if he is wiser than you. **But the right feeling is**—but the correct attitude will be. **How strange that is !**—the author has expressed new and very original ideas. **I never... before**—this is something quite new and original, which never struck me before.

Page 73

Submissively—in a spirit of humility. **That you go... yours**—you study an author in order to discover his thoughts and not to find your own thoughts expressed by him. **Judge it**—test the truth of what the author says. **Qualified**—learned enough ; competent. **But ascertain it first**—but first you must understand the author's thoughts quite correctly. **If the author...anything**—if the author has merit and real worth. **Get at**—understand. **That you...at once**—you will not be able to understand all that he means at the first reading. **Nay**—no. **In any wise**—by any means. **And in...too**—and in forcible language also. **Not that...strong words too**—not because he does not express his ideas in forcible language. **But he cannot...all**—but he cannot express his thoughts fully in words, after all, are not an adequate means to express on thoughts and ideas. **Strange**—curious. **Parables**—stories with deeper or hidden meanings. **You want it**—you really wish to understand him. **I cannot...this**—I cannot understand why great authors express themselves in a hidden way and in parable. **Analyse**—explain. **Reticence**—reluctance. **Cruel reticence**—this reluctance on the part of the great authors to express themselves clearly and in a lucid manner is cruel, because it makes the reader labour very hard at their books. **I cannot...thought**—I cannot understand why the authors do this. Nor can I explain why they are reserved and why they express their deeper thoughts in obscure language, because of which those who want to understand them are put to a lot of difficulty. **By way of help**—to help you with the fruits of their wisdom. **But of reward**—as a prize to get which you have to work hard. **And will...sure**—and will ascertain thoroughly. **Before they...reach it**—they do not bestow on you their wisdom in order to help you but they make themselves understandable to you only aft r great labour on your part. They give you the fruits of their wisdom as a prize for the hard labour you have put in. Before bestowing the treasure of their wisdom on you they make sure that you are fit to be given it and that you deserve it. **But it is the same...gold**—but the same is the case with the material world. In the material world gold is the most precious thing. It cannot be got easily. It can be obtained only after digging hard for it. The same is the case with the world of books. The most precious wisdom hidden in the books of the great authors cannot be got easily. It can be obtained only after a great deal of hard work. **Electric forces**—the great forces that are hidden in the bowels of the Earth. **Anxiety**—suspense. Those who dig for gold are not sure whether there is gold at the particular spot where they are digging. Sometimes they dig at various spots and do not find any gold. **Coin**—coin into money. **But Nature...so**—but nature does not put all the gold at one particular spot, where we could easily dig it out. **Fissures**—narrow openings. **You may...none**—you may go on digging and digging and not find even a grain of gold. **You must dig painfully**—you must labour hard to dig up gold. In the same way you must work very hard at a great author's book in order to find the treasure of wisdom hidden in it.

And it is wisdom—and what is true of gold is true of wisdom. **Come to**—find ; come across. **Am I inclined**—am I in a mood. **Australian miner**—long ago Australia had rich mines of gold, but they are exhausted now. **Miner**—one who works in a mine. **Pick-axe**—a digging tool with a point at one end. **Shovel**—an instrument consisting of a broad blade and a long handle. It is used for lifting loose substances. **In good trim**—in good condition. **Well up to the elbow**—folded up to the elbow ; a man folds up his sleeves before starting some hard manual work. **My breath good**—am I capable of sustained effort ? **And my temper**—Is it possible for me not to lose temper in spite of sustained effort and repeated failures ? A man loses temper when he fails in spite of his best efforts. A miner fails very often, because he has to dig at many places before he can come upon even a grain of gold. **Figure**—the figure of speech used here. It is the metaphor suggesting a comparison between men's best wisdom and gold. **Even at...tiresomeness**—even though the continued use of the metaphor may weary you. **Is a...one**—is a very appropriate one.

Page 74

His words...get at it—gold is hidden in or beneath hard rocks. We have to crush them in order to get at it. Similarly, a great author's wisdom is hidden in the difficult words and the obscure style used by him. We have to labour hard to analyse and understand them in order to get at that wisdom. **Which at it**—which you have to break or pierce through in order to get at the metal. **Your pick-axes...learning**—just as the miner breaks the rocks with his pick-axes, the student of a book by a great author analyses and understands his difficult words with the help of his wit and learning. **Smelting furnace**—the furnace in which the ore is melted in order to extract pure gold from it. **Your smelting furnace...soul**—ore is melted in a furnace. In the same way the author's words are studied and analysed in the meditative (thoughtful) mind of the student. Just as gold is obtained after melting the ore in a furnace, so the author's wisdom is obtained after analysing his words in the meditative mind. **Without...fire**—without the tools of care, wit and learning (like the pick-axes and shovels of a miner) and without the furnace of the meditative mind in which to examine and analyse the words of an author, like the furnace of the miners, in which they melt the ore in order to obtain pure gold. **Chiselling**—cutting. **Fusing**—melting. **Often you will need...metal**—the ideas of an author are hidden in his words and the student has to devote himself whole-heartedly to the examination and analysis of these words. He has often to labour hard to get at the meaning, just as a miner has to labour hard to break the rock in order to get at gold.

Earnestly—sincerely. **And authoritatively**—and with certainty. **Get into a habit**—form a habit. **Of looking... words**—of examining the words closely and minutely, of scrutinising words. **And assuring...meaning**—and making sure about their meaning. **Syllable by syllable...letter**—very minutely ; we must make sure about all the nuances or shades of their meaning. **Opposition**—setting over. **Letters**—alphabets. **In the function of**—standing for. **The opposition of letters...man of books**—"letters in the function of signs" means the letters which stand for the sounds of which words are made ; "sounds in the function of signs" means the words which, when combined, signify certain ideas, and which are expressed in writing as "literature". It is only a matter of chance that, instead of saying "a man of words", or, "a man of literature", we say "a man of letters" meaning a learned man or a man skilled in the use of letters. But Ruskin says that even from this accidental use of the word 'letters' instead of 'books' we can extract a significance or meaning, namely that, a man becomes 'literate' or educated not by reading many books, but by reading only a few books letter by letter or very carefully. **Nomenclature**—system of naming things. **Accidental nomenclature**—a name given by chance. **You may yet connect...real principle**—"though a man well-versed in books is called 'a man of letters' by mere chance, yet we may deduce from it a real principle." **British Museum**—this is one of the biggest libraries in the world. **If you...long enough**—the British Museum is full of so many books that it is impossible to read all of them in one's life-time. But Ruskin supposes.

here that we could live so long as to be able to read all the books contained in that library. **And remain...person**—although you read those innumerable books you would remain an ignorant and illiterate person. **Illiterate**—literally it means one who cannot read and write. But here it means one who does not study a book, letter by letter, as, according to Ruskin, you cannot be said to have read a book unless you study it letter by letter. **With real accuracy**—with thoroughness, correctness and precision. **For ever more**—for the rest of your life ; for ever. **In some measure**—to some extent. **Non-education**—that which is not education. **As regards...part of it**—if we take into consideration only the intellectual development of a person. Complete education consists in physical, mental, moral and intellectual development. **The entire difference ...in this accuracy**—the difference between an educated and an uneducated person lies in the fact that the former has read books—however small in number—with thoroughness, correctness and precision, while the latter has not done so. **Precisely**—correctly ; thoroughly. **By all means**—as a matter of course. **And fewer...the work**—if we use words correctly, a very small number of them will serve to express our meaning. **Well distinguished**—well differentiated from others ; marked off clearly from each other. **Everyone**—each word. **Equivocally**—ambiguously ; not expressing precisely one meaning or idea. **In the function of another**—in signifying what the other words signify. **A few words...another**—a few words selected carefully will serve better than a large number of them used ambiguously. **Watched**—closely examined and looked into. **Will...sometimes**—will lead to serious consequences and give rise to serious misunderstandings.

Having then...teachers—having honestly and sincerely studied the books written by a great author. The first step in honest study is to enter into the thoughts of the author. **That... thoughts**—so that you may be able to understand them thoroughly. **You have...to make**—you have to understand their feelings. These feelings inspired their work. **Clear sight**—clear vision of truth as expressed by them in their books. **You...with them**—you must go on studying them. **Share at last...their passions**—you should take part in their real thoughts and inspirations. **The ennobling difference... proportion to our passion**—Here, Ruskin brings out the real difference between human beings and animals. He says that a human being possesses greater sensation than a sponge or an earth-worm. So we are human to the extent that we feel and act according to our right senses. **Sponge**—kind of simple sea animal, with light structure of elastic material full of holes. **At every instant**—at every moment. **Passion**—strong feeling.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. We ought to be entirely thankful for them, and entirely ashamed of ourselves if we make no good use of them. But we make the worst possible use, if we allow them to usurp the place of true books, for, strictly speaking, they are not books at all, but merely letters or newspapers in good print. **(Page 69)**

Context. This extract is taken from *King's Treasuries* by John Ruskin.

Explanation. According to Ruskin all books can be divided into two categories : the books of the hour and the books of all time. The books of the hour are of temporary value. These include accounts of travels, discussions of certain questions, novels that relate stories, and so on. Their number increases day by day as education spreads among the masses and more and more of them are able to read books. We should be thankful for such books. These add to our information about current events, amuse us and help us to pass our leisure well. We live in the present age, when these good books multiply in number day by day. We must make use of them by reading them. If we do not read them, it is indeed a matter of shame for us. But we must take care to use them only in the manner in which they deserve to be used. Since they are of temporary value, we should not devote as much time and energy to their study as we would devote to the study of true books, which are of permanent value, and deserve to be studied always and with great care. If the books of the hour are studied in this manner, we are wasting much of our time and energy and, so, making the worst possible use of them. Since they are of value for a short while only, they should not be read very often. It is only true books which deserve to be studied over and over again as they never grow stale. The books of the hour are not books in the real sense. They are only letters or newspapers offered to us in nice print. They treat of things which are of passing interest. They are interesting only when they are fresh like letters or newspapers.

2. Our friend's letter may be delightful, or necessary, today. Whether worth keeping or not is to be considered. The newspaper may be entirely proper at break-fast time, but assuredly it is not reading for all day. **(Pages 69-70)**

Context. This extract occurs in Ruskin's *King's Treasuries*.

Explanation. According to Ruskin the books of the hour are not to be studied with care and over and over again, just as the books of all time are to be studied. The books of the hour are like letters or newspapers. Among such books are, for instance, travel-books. They tell us about the experiences of the author while travelling just as a friend may speak in his letter to us about his travel. Some books of the hour tell us about certain events that have taken place somewhere, just as a newspaper does, so they are no better than newspapers. Now, when we go through a friend's letter, we enjoy it much. It may give us some necessary information, too. But, once we have read it. it loses all importance. We do not read it again. Similarly, when we receive our newspaper in the morning, we go through it eagerly. But once we have read it, it loses all interest for us. We do not read it again during the day, as it grows stale soon. In the same manner, when we have once gone through the books of the hour, which are no better than letters or newspapers in good print, we lose all interest in them. They do not deserve to be studied over and over again.

3. A book is essentially not a talked thing but a written thing ; written not with the view of mere communication, but of permanence. **(Page 70)**

Context. This sentence is taken from *King's Treasuries* by John Ruskin.

Explanation. Ruskin says that a book of the hour, as distinct from a book of all time, is only a "talked thing". The author wants to talk to many people about some current events, about his experiences as a traveller, and so on ; or, he wants to relate to them an amusing story. Since, it is not possible for him to do so, as his listeners are far too numerous or live far away from him, he writes down his talk in book-form. Numerous copies of it are printed. Those who should have listened to his talk purchase these copies and read his talk. Thus through the book the author *communicates* his talk to them. But a true book, or, a book of all time does not contain such a talk. Nor is it written with the idea of merely communicating certain things to the readers. The author writes it so that his ideas may not perish with his death but be preserved for all time. He is a master-mind and the ideas he expresses in his book are helpful for mankind for all time to come.

4. But a book is written, not to multiply the voice merely, not to carry it merely, but to preserve it. (Page 70)

Context. This sentence is taken from *King's Treasuries* by John Ruskin.

Explanation. While speaking of the books of the hour and the books of all time, Ruskin says that the former are not books in the real sense, nor are they, in the real sense to be 'read'. An example of a book of the hour is a book of talk. The author wants to talk to a large number of people. He cannot do so ; therefore, he writes down his talk and has a large number of its copies printed, which are read by those to whom he would like to talk. Thus his book only multiplies his voice. Likewise, some one wants to talk to people in far-away countries. Obviously, he cannot do so ; therefore, he writes down all that he would like to tell them. A large number of its copies are printed and the people in far-away countries read them. Thus the book only conveys his voice. But a true book is not written only to multiply or convey the author's voice in this manner. The author of a true book is a master-mind, who has conceived certain ideas that will be useful to mankind for all time to come. He, therefore, does not like them to be forgotten with his death, so he expresses them in a book in order to preserve them for ever. Such a book is a book in the real sense and is to be studied in the real sense.

5. He would fain set it down for ever ; engrave it on rock if he could, saying, 'This is the best of me ; for the rest, I ate and drank, slept, loved and hated, like another ; my life was as the vapour and is not ; but this I saw and knew ; this, if anything of mine, is worth your memory.' **(Page 70)**

Context. This extract is taken from *King's Treasusies* by John Ruskin.

Explanation. Ruskin divides books into two classes : the books of the hour and the books of all time. The former are of temporary value like letters or newspapers. They are mostly used to convey or multiply the author's voice. A book of all time, on the other hand, is not written only to convey or, multiply the author's voice. It is written to preserve for ever the ideas of the author, who is a master-mind. These ideas are the essence of his life-long experience. They are the pieces of true knowledge that he has been able to acquire. He is sure that these beautiful ideas will be useful for, and helpful to mankind for all time to come. So he would like to preserve them for all time. If it were possible for him to do so, he would engrave his ideas on a rock, as that is one of the ways of preserving them for ever while doing so, he would say that those ideas are the truest knowledge or vision that he has come across in his life. Except for the acquisition of these ideas, his life has been like that of any other ordinary person. He has behaved like all the other human beings. He has eaten, drunk, slept, loved and hated like any one of them. His life in this transitory world has been something unsubstantial like a vapour and has disappeared like a vapour. His ideas or true knowledge alone are lasting. There is little worth remembering by others in his life, which was like that of any other human being. His ideas of universal appeal and permanent value alone are worth remembering by posterity (future generations).

6. That is his 'writing' ; it is in his small human way, and with whatever degree of true inspiration is in him, his inscription, or scripture. **(Page 70)**

Context. This sentence is taken from *King's Treasuries* by John Ruskin.

Explanation. Ruskin says that a book of the hour is of temporary value. It is written merely to convery or multiply the author's voice like a letter or a newspaper. A book of all time, or a true book, on the other hand, is of permanent value. Such a book is written by a master-mind. As a result of his life-long experience in this world, he has conceived certain ideas, which he thinks will be useful for humanity for all time to come. He wants them to be preserved for all time. Therefore, he expresses them in a book. The writing of a book embodying such ideas of a master-mind is 'writing' in the real sense. The purpose of such writing is not merely multiplication or conveyance of voice but, as already mentioned, the preservation for all time, of the author's ideas of permanent value and universal appeal. A prophet leaves behind, his teachings for mankind and these are embodied in scriptures or sacred books. A great author is not a prophet. He has all the human limitations. But he has had a glimpse of truth. The book, in which he expresses his conception of true knowledge or his spiritual vision, is as important to him as scripture is to a prophet. Such a book is a book in the real sense.

7. Will you go and gossip with your house-maid, or your stable-boy when you may talk with queens and kings ; or flatter yourself that it is with any worthy consciousness of your own claim to respect that you jostle with the common crowd for centree here or audience there when all the while this eternal court is open to you with its society wide as the world, multitudinous as its days, the chosen and the mighty, of every place and time.

Context. This extract is taken from *King's Treasuries* by John Ruskin.

Explanation. Ruskin says that true books are innumerable. They have been written by the greatest men of all countries in all ages. It would be desirable for us to read all of them. But, our life being short, we cannot do so. If we do one thing during a particular period of time, we cannot do another thing during the same period. We must, therefore, consider what we can do in the short span of our life. We must choose someone among the best books to read, since we have no time to read all of them. There is, therefore, no question of our reading third-rate and trashy books, because the time spent in reading them cannot be recalled and that time can be profitably spent in reading some of the best books.

Consider a man to whom kings and queens are prepared to give audience, but who does not enter into conversation with them and, instead, talks to his maid-servant or stable-boy. He also tries very hard to enter the society of common people. Ultimately he mixes with low-class people. Such a man cannot claim any respect in society. He is indeed a fool. Similar is the case with the man who reads third-rate and trashy books written by third-rate people, while the great books written by the kings of thought are available to him. The court of the kings and queens of the world of books is always open to any one ; which is to say that the books written by the masterminds are there for anyone to study. These master-minds are the chosen intellectuals of every country and age. Yet their number is very large and their society as wide as that of the people of the present age.

8. By your aristocracy of companionship there, your own inherent aristocracy will be assuredly tested, and the motives with which your strive to take high place in the society of the living, measured, as to all the truth and sincerity that are in them, by the place you desire to take in this company of the Dead. **(Page 71)**

Context. This extract is taken from *King's Treasuries* by John Ruskin.

Explanation. Having distinguished between books of the hour and books of all time, Ruskin goes on to say that the number of the latter, which have been written by the greatest thinkers of all ages and countries, is very large. No one is debarred from entering the society of these dead kings and queens of literature. In their company you can attain to whatever rank or position you choose and your own intellectual greatness will be judged by the greatness of the author whom you choose as your companion. That is to say that, if you read and appreciate the books of a great author, you will be regarded as a man of great ability and if you read the books of an author of a lower rank, you will be regarded as a man of lower intellectual capacity. The books you read indicate something else, too. Like anyone else, you try to rise high in society. Now, people have different motives in trying to achieve eminence (high position) in society. Some want to rise high in order to use their high position to serve their fellow beings ; others want to use it for selfish ends. If you study the works of noble authors, it will be believed that your motives in rising to a high position are noble ; if you read the books written by ignoble or wicked people, your motives will be taken to be ignoble and wicked.

9. No wealth will bribe, no name over-awe, no artifice deceive, the guardians of these Elysian gates. In the deep sense, no vile or vulgar person enters there. **(Page 72)**

Context. This extract occurs in Ruskin's *King's Treasuries.*

Explanation. Ruskin calls the writers of true books the kings and aristocrats of letters. Their number is very large, as they have existed in all ages and countries. You can take any place in their society, which is always open to you. But you have to fit yourself for the place you wish to take in their court. And you can fit yourself for it only by merit and hard work. This aristocracy is different from living aristocracy. In the case of the letter you can bribe the gate-keeper and enter. You can over-awe him by your name and fame. You can even play a trick upon him, deceive him and enter. All this is not possible in the case of the dead aristocrats of letters. Their spirits live in peace in the world of their books, just as according to the ancient Greeks the spirits of the blessed dead lived in Elysium. The gate-keepers of this world of books cannot be bribed, over-awed by a name or deceived by a trick. The only passport, on seeing which they will allow you to enter, is your merit besides hard work. That obviously means that you can understand a great author only if you have merit and if you are prepared to put in lots of hard work. No malicious or insensitive persons can ever enter the world of the great books. Such people lack the sensibilities and cannot sympathise with the author and enter into his thoughts.

10. At the *portiers* of that silent Fanberg St. Germain there is but brief question, 'Do you deserve to enter ?' Pass, 'Do you ask to be the companion of the nobles ? Make yourself noble and you shall be. Do you long for the conversation of the wise ? Learn to understand it and you shall hear it. But on other terms ? No......' **(Page 72)**

Context. This extract is taken from *King's Treasuries* by Ruskin.

Explanation. Ruskin calls the dead authors, who have written true books, the aristocrats of letters. Their exclusive aristocratic quarter is the world of their books, where their spirits live silently in eternal peace. It can be campared to Fanberg St. Germain, the aristocratic quarter in Paris. One difference, however, is that an eternal silence prevails in the former. You can enter Fanberg St. Germain and even live there if you also are an aristocrat. Likewise, you can enter the world of great authors if you also are an intellectual aristocrat like them. You may like to understand and appreciate the books written by these master-minds. In other words, you may like to hear their conversation, because they talk through their books. You can hear it only if you learn to understand it. That means that you must, by hard work, rise to the same intellectual level as these authors. Then alone can you understand what their books contain. On no other condition can you understand it.

11. If you will not rise to us, we cannot stoop to you. The living lord may assume courtesy, the living philosopher explain his thoughts with considerate pain ; but here we neither feign nor interpret ; you must rise to the level of our thoughts if you would be gladdened by them, and share our feelings, if you would recognise our presence. **(Page 72)**

Context. This extract has been taken from *King's Treasuries* by John Ruskin.

Explanation. Ruskin says that the world of the great dead authors, the aristocrats of letters, is open to everyone. You can hold any position and rank in their society. But you will have to rise to the intellectual level of the author, whose company you wish to enjoy, by dint of hard work, because this aristocracy of dead authors is different from living aristocracy. If you wish to enjoy the company of a living lord, he may pretend to be courteous to you, though in his heart of hearts he may dislike you. If you do not understand the thoughts of a living philosopher, you can see him and request him to explain his thoughts to you and he may oblige you by doing so. But the dead authors will neither pretend to be civil (courteous) nor explain their thoughts to you. The only way to understand them is to rise to their intellectual level by study and hard work. They will not come down to your intellectual level to enable you to understand them. Besides, you must develop your sensibilities, because only then can you sympathise with them and share and appreciate their feelings.

12. Not that he does not say what he means, and in strong words too ; but he cannot say it all ; and, what is more strange, *will* not, but in hidden way and in parables, in order that he may be sure you want it. **(Page 73)**

Context. This extract occurs in *King's Treasuries* by John Ruskin.

Explanation. Ruskin says that, in order to understand an author, we must love him. One of the two ways of showing our love for him is to try to understand his thoughts and not to find our own thoughts expressed in his writings. But it is very difficult to understand his thoughts. The reason is not that he does not express them. He expresses them in forcible language. But words are too weak a medium to express all the shades and nuances of our ideas. So he cannot express all that he wants to express. There is, besides, something curious about great authors. They deliberately express themselves in obscure language. They express some of their valuable ideas through stories which have deep and hidden meanings. They do so in order to make sure that only that person understands them who really wants to know their thoughts. A reader, who is not keen to understand these thoughts, will not work so hard at their books as the serious reader and will not get to know their thoughts.

13. But Nature does not manage it so. She puts it in little fissures in the earth, nobody knows where ; you may dig long and find none ; you must dig painfully to find any.

(Page 73)

Context. This extract is taken from *King's Treasuries* by John Ruskin.

Explanation. A great author expresses his thoughts in obscure language and in parables (stories with deep and hidden meanings). If we want to understand his wisdom, we shall have to work very hard in order to get at it. Ruskin cannot quite understand the reason for this. But he says that Nature has done the same with gold. which is the counterpart of wisdom in the physical world. Wisdom consists of the best in the world of thought and gold is the best, or the most precious substance in the physical world. Nature has not collected this most precious substance at particular places, *e.g.* mountain tops, where people could easily get it. She has caused it to be scattered at many places beneath the surface of the Earth. No one knows the spots where it exists. If anyone wants to get it, he must dig at many places. He may dig for a long time and not come across a grain of it. But he should not lose heart. He should go on digging. He should take great pains and dig at place after place. It is possible that after much hard labour he may come across gold. Similarly, a reader can get at the wisdom of the author only after labouring hard over his books.

14. Do not hope to get at any good author's meaning without those tools and that fire : often you will need sharpest, finest chiselling, and patient fusing, before you can gather one grain of the metal. **(Page 74)**

Context. This extract is taken from *King's Treasuries* by John Ruskin.

Explanation. Ruskin uses a metaphor to bring home the idea that a reader has to work very hard in order to get at the wisdom expressed by a master-mine in his book. He likens the book to an Australian gold-mind and a reader to a miner. The miner has to crush the rocks in order to get at gold ; the reader has to analyse and understand the obscure language of the author in order to get at his meaning. In order to crush the rocks, the miner must use pick-axes and shovels ; in order to analyse and understand the author's obscure language, the reader has to use his care, wit and learning. These are his tools. He cannot hope to understand the wisdom of a great author without using these tools. He must study his works with great care. He must have intelligence and vast study. Just as the ore is to be melted in a furnace in order to separate even a grain of pure gold from the impurities, so the reader must deeply ponder over the author's thoughts in his own thoughtful soul in order to separate even a single wise thought from his unimportant ideas. The gold thus obtained is chiselled to give it a shine and an attractive shape, the author's ideas are pondered over so that they are understood in their purest form.

15. If we were sponges, perhaps sensation might not be easily got for us ; if we were earthworms liable at every instant to be cut in two by the spade perhaps too much sensation might not be good for us. But being human creatures, it is good for us ; nay we are only human in so for as we are sensitive, and our honour is precisely in proportion to our passion. **(Page 75)**

Context. This extract is taken from *King's Treasuries* by John Ruskin.

Explanation. According to Ruskin we must love great writers if we want to share their wisdom. Our love for them can be shown in two ways : *first* we must have a sincere desire to be taught by them ; *secondly*, we should enter into their hearts and share their mighty passion. Ruskin says that many people have been talking against passion or sensation, but, in his opinion, it is not less sensation that we want but more. It is sensation that makes us human. One man is nobler than another because he feels more than another. Even animals feel. There are only some small organisms who feel little. Among these are sponges, which have almost no feeling. There are some worms, for which sensation or feeling is not good. One such worm is the earth worm. Since it lives in the uppermost layer of the soil, it always runs the risk of being cut into two by the peasant or the digger, so it should not feel too much. But, so far as human beings are concerned, sensation is good for them. In fact, it is sensation and sensitiveness that make us human. The more sensitive we are the more do we differ from animals and the more do we deserve to be honoured and respected as human beings.

D. QUESTIONS AND ANSWERS

Q. 1. How does Ruskin distinguish between books of the hour and books of all time.

Ans. Ruskin divides all books into two categories : books of the hour and books of all time. A book of the hour is of temporary value. It is not to be preserved and read over and over again. It contains someone's useful or pleasant talk. He cannot talk to a large number of people, so he prints a large number of copies of his talk. Thus the book is only a *multiplication* of his voice. Again, someone may like to speak to people at far away places. He cannot talk to them. So he writes in book form what he wants to tell them. Thus his book is only the *conveyance* of his voice. A book of the hour, therefore, is like a newspaper or a letter, though it is bound up in a volume. Just as we go through a letter or a newspaper once and throw it away, so we do not read a book of the hour over and over again.

The books of the hour include accounts of travels, witty discussions of some questions, novels relating interesting stories, and so on. The number of such books increases as education spreads. They are enjoyable in their own way and we must make good use of them. But they are not books in the real sense and should not be allowed to usurp the place of true books.

True books, or books of all time, are books of permanent value. They are not written only to multiply or convey the author's voice but to preserve his ideas for ever. The author of such a book is one of the greatest men—a great leader, a great statesman, or a great thinker. He has perceived something which is true and useful or helpfully beautiful. This is his wisdom, consisting of his original ideas which he thinks will be of use and help to mankind for all time to come. So he wants to preserve it for ever and, with that end in view, expresses it in a book. Such a book is a book in the real sense and is to be read in the real sense.

Points to remember

1. Ruskin divides all books into two classes :

   (*i*) books of the hour ; and

   (*ii*) books of all time.

2. Books of the hour are of temporary value. They merely multiply or convey the author's voice like newspapers or letters.

3. They are useful and enjoyable in their own way, but we should not allow them to usurp the place of true books.

4. True books, or books of all time contain the wisdom or original ideas of a master-mind.

5. These ideas are of use and help to mankind for all times to come.

6. The author expresses them in a book in order to preserve them for ever. Thus a true book is not merely the multiplication or the conveyance of the author's voice.

Q. 2. "You must love them and show your love in these two following ways." How, according to Ruskin, should we approach the authors of true books ?

Ans. Ruskin says that, if we want to enjoy and learn from true books, we must love their authors. This love is to be shown in two ways :

First, we must approach these authors with a sincere desire of being taught by them. We must try to learn their thoughts and ideas and not to try to find our own expressed by them. While reading a true book, we should not say, "How good this is—that's exactly what I think!" But, since the author has something new and original to express, we should rather say, "How strange that is! I never thought of that before, and yet I see it is true."

Great authors express themselves in obscure language and in parables, so that their meaning may not be understood by a reader who does not have a sincere desire to learn from them. A reader who does have such a desire will have to work very hard at their books. Just as a miner has to break rocks using his pick-axes and shovels in order to get at gold in a mine, so a reader has to use his care, wit and learning to examine and analyse the author's words in order to get at his thoughts and ideas. Just as gold-ore is melted in a furnace to separate pure gold from the impurities, so the reader must scrutinize and analyse the author's ideas in his thoughtful soul in order to separate the author's wise ideas from the unimportant ones. He must develop the habit of studying a book with great care and word by word—even letter by letter. He must make sure of all the nuances of the meanings of a word, besides knowing its correct pronunciation and accent.

Secondly, having understood the thoughts and ideas of the author, the reader should continue his study in order to enter into the heart of the author and to share his feelings. He should feel the mighty passion that moved the author.

Points to remember

1. In order to enjoy the books of a great author we must love him.

2. This love can be shown in two ways :

(*a*) *First*, we should try to get at the author's ideas and not try to find our own expressed by him. To do this we shall have to work very hard, as great authors speak in obscure language and in parables.

(*b*) *Secondly*, we should continue our study in order to share the passion that moved the author.

Q. 3. How, according to Ruskin, can one enter the society of the Aristocracy of Letters ?

Ans. The Aristocracy of Letters, that is the society of dead authors, is quite different from living Aristocracy. We can be members of the society of living aristocrats, if we acquire wealth or name and fame. We can sometimes even use a trick to befool these aristocrats and make them believe that we, too, are aristocrats, though we may not be so.

This is not the case with the Aristocracy of Letters. There aristocrats (great authors) are far superior to us intellectually and in learning. If we want to enjoy their company (*i.e.* enjoy their books), we shall have to rise to their level ; they will not come down to our level. We shall have to improve our intellectual perception, refine our sensibilities and add to our knowledge. Only then can we understand the thoughts expressed in their books. A living aristocrat may pretend to be polite to us, though he may dislike us. A living philosopher may explain his thoughts to us, if we do not understand them. But the dead authors neither feign (pretend) nor explain their thoughts and ideas to anyone. The only way to enjoy their company, as already mentioned, is to rise to their level by hard work.

Points to remember

1. The Aristocracy of Letters is quite different from living aristocracy.

2. We can enter the society of living aristocrats by acquiring wealth, or, name and fame.

3. But wealth, or, name and fame are no use in the Aristocracy of Letters.

4. The only way to enter the Aristocracy of Letters is to rise to the level of great authors through merit and hard work.

Q. 4. Make a summary of Ruskin's "King's Treasuries".

Or

Sum up, in your own words, what Ruskin says in his "King's Treasuries".

Ans. See *Analytical Summary* above.

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14. THE ART OF PUBLIC-SPEAKING

A. ANALYTICAL SUMMARY

Two parts. The art of public-speaking may be divided into two parts—(**i**) what to say, and (**ii**) how to say it.

A first-class speaker. In order to become a first-class speaker, one must have (**i**) something to say that is worth saying. Then one must have (**ii**) knowledge (**iii**) experience (**iv**) imagination and (**v**) a sense of proportion and suitability. It is desirable for one to have also (**vi**) a sense of humour.

Preparation. (**A**) Preparation is essential for delivering a good speech. (**B**) There are different types of speeches ; *e.g.* (**i**) after-dinner and social speaking, (**ii**) serious platform speaking, (**iii**) speaking before a deliberative assembly, (**iv**) lecturing and preaching, (**v**) advocacy, (**vi**) addressing company-meetings and trade-gatherings. Different qualifications and methods of preparation are needed for different types of speaking. While a speech for a serious occasion is to be carefully prepared, a speech for a slight occasion is not suitable for heavy preparation. (**C**) Most great speakers prepare their speeches. They jot down the main points on stiff half-sheets of paper for guidance while delivering the speech. They generally write in full the important passages and the conclusion. (**D**) All speakers need not prepare their speeches in the same manner. Much depends on temperament. (**i**) John Bright thought carefully over a speech but wrote out only the conclusion. T.P.O' Connor also laid stress on the importance of a clean and effective ending. One must have the art of sitting down at the right moment. **(ii)** The knack of speaking well comes from constant practice. Though an accomplished speaker prepares his set speeches with care, he can think while delivering his speech. He can deliver a good speech extempore also.

Fluency. (**A**) A good speaker must have fluency. It does not necessarily mean rapid speaking. It means a command of words equal to the flow of thought. (**B**) How fluency can be attained is a difficult question to answer. The elder and the younger Pitt, however, thought that the best way was to make a free translation from the pages of a book written in a foreign language, which you know fairly well. The younger Pitt admitted that it was as a result of such exercise that he had acquired the ability to use the right word in the right place while speaking. (**C**) According to Archbishop Magee, the best way of acquiring fluency is to paraphrase rapidly a passage from some well-known classic author. The author need not necessarily be a writer in a foreign language.

Different verbal methods. Different speakers have different verbal methods. (**i**) Pitt carefully considered his speeches before uttering them. (**ii**) Fox started a sentence and thought of how to complete it while delivering his speech. (**iii**) Lloyd George prepared his speeches carefully, jotted down the many points and wrote out the important phrases in full. (**iv**) Earl Balfour and Lord Birkenhead made a few notes but often spoke without notes. (**vi**) Bonar Law planned his speeches in his head and never used notes. (**vii**) John Bright once said about one of his best speeches that, though he had rehearsed it for three days, its unpremeditated part was the best. He had also attracted the attention of his audience at the very outset by a phrase ("that ancient seat of undying prejudice", used to describe the University of Oxford). (**viii**) Parliamentary debators have the gift of rapid thought and speech. They can also sense their audiences. (**ix**) Cobden spoke without making notes. He was also particular about avoiding the possibility of being misunderstood. According to him, a speaker should state his meaning as clearly as possible.

The best words. The best words are those which are naturally suggested by the subject. The first essential of a good style is clearness.

Oratorical devices. (**A**) A device used by some speakers is to avoid saying exactly what they mean. They use vague phrases, which they can interpret afterwards in the manner that suits them. But the audiences generally see through this trick. (**B**) Legal advocates generally use the device of creating a confidential atmosphere. (**C**) Some speakers remark at the end of a speech that they hope they have not omitted to deal with any important point and then suddenly seem to remember an awkward point and deal with it lightly.

Four kinds of speeches. There are four kinds of speeches : (**i**) Those which impress the audience and also the public when read, (**ii**) those which impress the audience but not the reader, (**iii**) those which do not impress the audience but read well, and (**iv**) those which impress no one. The speeches of Edmund Burke belonged to the third category, mentioned here. Lincoln's famous 'Gettysburg' speech also belonged to the same category.

Speeches and magazine articles. A speech differs from a magazine article in that the former has a human element. The personality of the author counts for most. He should be able to impress an audience face to face. Delivery also is important. In a written article these things are absent. Also, a speaker repeats his arguments or points to bring them home, but repetition is a defect in a written article.

A good style. (**A**) Every speaker should try to cultivate a good style. He should form his sentences carefully and avoid long periods. (**B**) A good style is developed unconsciously, when one goes on speaking. (**C**) But many speakers read the speeches of great orators or passages of standard prose to maintain their style and keep up their vocabulary.

You must know your subject. To be able to speak well a speaker must know his subject. Information can be acquired from experience or books. The best speakers acquire it from both. According to Socrates and Cicero, one can speak well only on a subject which one understands.

Grammar and pronunciation. A speaker should be able to speak grammatically correct language and pronounce his words correctly.

A literature and a tradition all its own. Speaking has its own literature and tradition. Many intelligent people have seriously considered which is the best way of presenting a case and how to deal with good and bad cases.

Rhetoric. (**A**) Many people, who know nothing about rhetoric, use by instinct many rhetorical tricks. (**B**) (**i**) Rhetoric is a sort of logic adapted for public-speaking. (**ii**) According to Cicero the business of logic is to judge of arguments and not to invent them. (**iii**) According to some other authorities the business of rhetoric is the inventing and arranging of arguments. (**iv**) According to yet another authority, arguments unpolished by rhetoric are like an uncut and unpolished diamond. (**v**) The arrangement of arguments and ideas is of great importance. (**C**) (**i**) According to the author Christ is the greatest of rhetoricians. All his utterances show oratorical skill, but we may especially note in this connection what he said to the Scribes and the Pharisies (when they brought before him a sinful woman) and his parable of the lilies. (**ii**) St. Paul's address on Mars Hill is a wonderful example of oratorical skill.

B. WORD-NOTES AND EXPLANATIONS

Page 67

Nimble—quick-moving. **Airy**—not having a material body. **Servitors**—attendants ; men-servants. **Trip**—run or walk with quick light steps. **At his command**—when he orders them (to trip). **Milton**—one of the greatest of English poets. He is the greatest epic-poet in English. His thought and style are both grand.

What to say—the subject-matter of a speech. **How to say it**—the manner of speaking ; *i.e.* the delivery, arrangement of ideas, etc.

A good delivery......defects—if there are many defects in a speech, but the delivery is good, the listeners are impressed so much by the delivery that they do not note the defects at all. **A sense of proportion**—a sense of deciding which points in the speech are more important than the others and, therefore, to be dwelt upon at greater length. **(A sense of) suitability**—(a sense of) deciding what should be said on a particular occasion and in what manner.

Social speaking—a speech delivered before a club or in church, or, on some social occasion. **Platform speaking**—addressing the public from a platform. Such speeches are mostly on political topics. **Deliberative assembly**—an assembly that carefully considers or discusses something. **Advocacy**—Pleading in support of a cause or a case. **Finally**—lastly. **Company meetings**—meetings of business companies. **Trade gatherings**—meetings of those associated with some trading company. **Demands**—needs. **Slight**—not serious—**Endeavour**—try hard. **Gathering**—meeting ; the people assembled on the occasion, whom he has to address. **(Spend much) trouble**—take great pains. **Heads**—main points. **In the...... speech**—while the speech is being delivered.

Page 77

Peroration—the last part, or, the conclusion of a speech.

Absolute—complete ; perfect. **Laid down**—formulated, established. **Temperament**—the temperament of the speaker. **John Bright**—an English statesman of the nineteenth century. He was a great orator. **Brooded**—thought for a long time. **Enormous**—very great. **Spontaneous understanding**—the understanding which develops automatically *i.e.* without any effort on either side. **An exchange of inspiration**—the speaker inspires the audience and the audience inspires the speaker. **On the spot**—while the speech is being delivered. **Immense**—very great. **Effective**—that has the desired effect. **T.P.O' Connor**—an Irish journalist, critic and politician. **Oratory**—the art of making speeches. **Remark**—notice ; see. **He often gave......stage**—the characters in Shakespeare's plays, very rarely talk in prose. They generally talk in blank verse *i.e.* unrhymed verse in which each line consists of five iambic feet. But, when a character has to leave the stage, the last two lines he speaks are rhymed. This shows that Shakespeare also was careful about the end of a speech. **Accomplish**—achieve. **Fitting**—appropriate. **Dignified**—having dignity. **Wind up**

concer his speech. **Is uncertain of himself**—is not sure that he can conclude his speech at the right moment. **Neighbour**—the person sitting next to him. **Banquet**—meal for a special event at which speeches are made. **Discretion**—judgment. **Knack**—cleverness to do something skilfully. It is generally acquired through practice. **Accomplished**—skilled ; clever. **On his legs**—while delivering his speech. **Make......performance**—deliver a commendable speech. **On the spur of the moment**—prompt ; without preparation.

Page 78

A command of words...thought—a speaker should be able to express in appropriate words his thoughts as quickly as they occur to him. **Attained**—achieved. **The elder and the younger Pitt**—the elder Pitt was William Pitt, the first Earl of Chatham. He was a great statesman of the Eighteenth Century. The younger Pitt was his son, also called William Pitt. He, too, was a great statesman and orator. **Adopted**—used. **Recipe**—device ; prescription. **A train of thoughts**—thoughts coming logically and one after the other. **It is yours**—it is for you. **Elegance**—grace ; beauty. **Pitt's biographer**—the author of Pitt's biography or life-story. **Gift**—natural talent or ability. **Ventured**—took the risk of (asking). **Readiness of speech**—finding, without effort, the right words to express everything. **In that respect**—in speaking. **Enjoined on him**—commanded him to practise. **Bid him**—command him. **Until the right one came**—until he could think of the proper word. **Proceed**—go ahead with the translation. **Assiduously**—diligently. **Toil**—hard labour.

Page 79

Classic author—an author whose greatness is undisputed. **Acquire**—get ; develop.

Verbal methods—methods of speaking. **Fox**—an English statesman and orator of the Eighteenth Century. **Richard Porson**—an English scholar of Greek language and literature. **Considered**—thought over. **His**—his sentence. **Left it...... out again**—he started his sentences without thinking about them beforehand and completed them while uttering them. **Lloyd George, Winston Churchill, Earl Balfour, Bonar Law, Lord Birkenhead**—prominent English politicians of recent times. All of them are dead. **Set down**—written down. **In their entirety**—completely. **While on his legs**—while delivering his speech. **The Angel of Death**—one of his speeches is so called. **But that......opinion**—but people generally do not believe that the speech on the Burial Bill was my best speech. **Rehearsed**—practised. **Remarked**—said. **The unpremeditated part**—that part of his speech which he had not thought out beforehand. **Commenced**—started my speech. **Prejudice**—bias. **Lead up to a subject**—start with a sort of introduction that leads to the subject of the speech and not take up the subject at the very start. **Capture**—attract the attention of.

Page 80

Rapid thought and speech—to think and speak rapidly at the same time. **Seizing upon**—finding out. **Emphasizing**—stressing. **Enforcing**—giving force or strength to. **Sensing their audiences**—knowing by instinct how their audiences feel about something or in what mood they are. **M Briand**—a Prime Minister of France. He was a great statesman and orator. **Scent**—feel the mood of. **Gladstone**—a great statesman of the Victorian Era. **"I absorb......flood"**—I sense how my audience feels and speak at length about what interests them. **Cobden**—an English economist and statesman. He lived in the Nineteenth Century. **Prided himself on**—felt proud of. **As if......library**—he felt quite at ease. He did not feel nervous. **Constant**—always present in his mind. **Overruling**—dominating ; main. **Controversialists**—debators. **Being misrepresented**—what one said being interpreted to mean something that one never meant. **Issue**—question that arises for discussion. **Raise a false issue**—since his opponents interpret his speech wrongly, they raise for discussion some question which will not arise if the speech is correctly interpreted. Such a question is a false issue. **Cultivated**—developed. **Yield**—give. **Turning up**—appearing (in our mind). **Dwelling**—living ; always existing. **Quintillian**—

a Roman rhetorician and critic. **Lacking**—wanting. **Superfluous**—more than is needed.

Page 81

Loop-hole—a way of escape. Using words that can be interpreted in more than one way. **Deplored**—felt sorry for. **Happily**—fortunately. **The conjurer with words**—the magician with words; one who has perfect command over words. **Clumsy**—tactless; unskilled. **Hoist with his own petard**—caught in the net he intended as a snare for others. **See through the device**—understand the trick. **Avail himself of**—benefit as a result of. **Subtle phraseology**—phrases not having definite meanings. Phrases that can be interpreted in several ways. **Leads to...acquittal**—he is blamed and not absolved from blame. **Conviction**—literally means a person being found guilty of a crime. **Acquittal**—literally, a person not being held guilty of a crime by a law-court.

Oratorical device—a trick used by some speakers. **In vogue**—prevalent. **Legal advocates**—lawyers. **Create... atmosphere**—take the audience into confidence. **Confiding**—likely to divulge her secrets (before her lover). **Client**—the woman for whom he appears. **Induce**—persuade. **The jury**—a body of persons who swear to give a true decision on issues of fact in a case in a court of law. **Half won the battle**—achieved fifty percent success. **The observation**—the barrister's remark that women in love are confiding. **Reminiscent thoughts**—thoughts which make them recollect (their own love-affairs). **Cynical mind**—person who sees little or no good in anything.

Covered the whole ground—discussed all the points. **Material**—important. **Lightly**—non-seriously. **Awkward point**—a point which would go against his general argument. **Insignificant**—unimportant.

Sorts—kinds. **Indifferent**—not well.

Page 82

In the third-class—in the third category of speeches mentioned above. **Conspicuous**—remarkable; prominent.

Edmud Burke—an English statesman and orater of the Eighteenth Century. **Read magnificently**—impressed the readers profoundly. **House of Commons**—the lower house of British Parliament. **Sheriden**—an Irish dramatist and politician of the Eighteenth Century. **Posterity**—future generations. **Gettysburg speech**—one of the most famous speeches of the world. In it Abraham Lincoln, one of the Presidents of the U.S.A. gave his famous definition of democracy as being the government of the people, for the people, and by the people. **Anglo-Saxon**—the Saxons from North-West Germany conquered Britain in the 5th and 6th centuries A.D. and came to be known as Anglo-Saxons. Anglo-Saxon language is the English in which the Germanic element predominates as against the Latin or the Roman element. **Spell-binder**—a speaker who has the knack of charming his audience.

Pamphlet—small paper-covered book, especially on a question of current interest. **Primitive**—belonging to the earliest times. **Admits**—allows. **Blemishes**—defects. **Held**—maintained. **Analogies**—parallet cases ; cases similar to the one that the speaker is advocating. **Illustrations**—examples. **Effective speakers**—speakers who can impress an audience. **At fond**—at bottom ; essentially. **Transitory**—short-lived, not lasting like a written article. **Episodic**—consisting of a chain of points or events. **Delivery**—the manner of speaking. **Sway**—influence ; stir or move. **Counts for most**—is the most important thing. **It stands for...nothing**—in written compositions, personality is of the least importance. **May be repulsive**—his personality may not be attractive ; it may cause a feeling of disgust. **He is invisible**—the reader does not see him.

Page 83

Distinction—excellence. **Acid test**—the test that gives conclusive proof of the real worth of something. **Makes his reputation**—achieves fame.

Endeavour—try. **Cultivate**—develop. **Tortuous**—full of twists and bends. **Periods**—complete sentences, usually complex. **Involved**—complicated in form. **Lasting**—that last for a very long time. **Evil communications**—bad media of communicating thoughts and ideas ; *e.g.* long, and involved sentences and passages. Someone has said that 'evil communications corrupt good manners. Lord Riddell adds that they corrupt good speeches also. **Keep up their vocabulary**—not to forget any of the words they know. **The Bible**—is a model of good English. It has greatly influenced the English language. **A devout person**—a person who pays serious attention to religious duties. **Joseph Chamberlain**—an English statesman who died in 1914.

Know your subject—be well-informed about your subject. **Would-be speakers**—those who are going to be speakers. **Powder and shot**—material ; ideas. **Has got...head**—knows very little about the subject on which he is going to speak. **Can get...it**—can speak very little on that subject. **Imply**—suggest. **Lucid**—clear ; easy to understand.

Page 84

Socrates—a great Greek philosopher. One of the greatest philosophers of the world. **Cicero**—a Roman statesman, orator and scholar. **Exemplify**—give an example in support of. **Accuracy**—truth. **Owing to**—because of. **M.P.**—Member of Parliament. **A rating expert**—an expert in valuing property for the purpose of assessing rates. **Rating bill**—proposed law about rating to be discussed in Parliament. **His first...oratorical success**—his first successful speech.

Literature—written material on the subject (of speaking). **Acutest minds**—most intelligent minds. **Ascertain**—find out. **Bolster up**—support. **The latter**—the bad cases. **The former**—the good cases. **Draw the red...opponent's path**—divert the opponent's attention from the subject in hand by irrelevant but exciting questions. **Fallacies**—false statements.

Rhetoric—the art of using words impressively in speech or writing. **Are full of**—know a large number of. **Accentuate**—lay emphasis on. **Counter attack**—launch an attack against opponent who has attacked you first.

Logic—science or method of reasoning. **Dissertation**—a long written account.

Observe—say. **Elocution**—art of speaking well, especially in public.

Page 85

Have made...in the world—have succeeded in the world. **Of this sort**—*i.e.* of pronunciation. **Many a...phrase**—many times fine phrases. "Many a" is grammatically singular has a plural sense. **An 'h'...little**—uttering an 'h' sound too many while pronouncing a phrase, or omitting to pronounce but an 'h' sound. **The offenders**—here means those who pronounce a word wrongly, by inserting an 'h' sound or omitting it.

Province—sphere of action, business. **Needless to say**—it is obvious that. **A skilled...is spoiled**—just as an unskilled diamond-cutter will only spoil the stone, so one who is not a skilled rhetorician will spoil the argument.

The war—World War I (1914—1918). **Disposition**—arrangement ; placing in order. **Consequence**—importance. **Foch**—a great French general, who commanded the Allied troops in World War I. **Object**—aim. **Convince**—win the audience over to your point of view. **Refute**—prove wrong. **Vital matters**—basic or fundamental matters, the truth of which cannot be questioned. **Contention**—argument. **Which are...vogue**—which are still used by. **Demagogue**—political leader who tries to stir up people by speeches appealing to the emotions.

Bernard Shaw—the greatest English dramatist of the present age and one of the greatest of all time. He was an Irish. He died in 1951.

Page 86

Without irreverance—without meaning any disrespect for Christ. **Indicated**—stated briefly. **Confounded**—confused.

Hypocrites—those who pose to be virtuous, though they are not virtuous. **Parable**—a story with a deep and hidden meaning. **Bearing in mind**—remembering ; not forgetting. **Solomon**—king of Israel. He was the second son of David and Bathsheba. **Arrayed**—dressed. **Cast**—thrown.

Conjures up—calls up as if by magic. **Covertly**—in a disguised manner. **Doctrine**—teaching. **St. Paul**—the first Christian missionary. **A marvel**—a wonder.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. That leaving the stage with effectiveness is one of the most difficult things in the world to accomplish ; it is like a man trying to come out of a drawing room. **(Page 77)**

Context. This extract is taken from *The Art of Public Speaking* by Lord Riddell.

Explanation. Speaking about the importance of preparing a speech, the author says that, though John Bright always prepared his speeches, the only part he actually wrote out was the peroration (the last part, or, the conclusion). According to T.P. O' Connor also a speaker should take care about the end of his speech. He says that Shakespeare often gives a couple of rhymed lines to his characters when they have to leave the stage so that they may leave it with effectiveness. Lord Riddell says that to leave stage with effectiveness is one of the most difficult things to achieve in the world. Shakespeare makes his characters do so, because he is Shakespeare, the greatest genius in the world of letters. A speaker, when he comes to the conclusion of his speech, should try to make it effective so that he leaves a good impression on the minds of his hearers. Like Shakespeare's characters he, too, should leave the stage with effectiveness. Trying to do so is like trying to get out of a drawing room. When you call on someone you are received in a drawing room. What you say and how you say it in the course of your stay in the drawing room is, of course, important. But the most important part of what you say is what you say last of all. And if you want to leave a good and lasting impression on your host and the other guests, you must be careful about what you say just before taking leave of them. Then alone will you leave the drawing room with effectiveness.

2. A man who is uncertain of himself would be wise to arrange with his neighbour at a banquet to pull him down violently at the right moment, and to leave that moment to his discretion. **(Page 77)**

Context. This sentence occurs in *The Art of Public Speaking* by Lord Riddell.

Explanation. According to the author the peroration, or, the last part of a speech is very important. This is not only true of serious speeches but also of after-dinner speeches. Serious speeches are generally made by good and professional speakers. But at a dinner even a man who is neither a good nor a professional speaker may also feel obliged to speak. He may not know when to conclude his speech and sit down. If he does not sit down at the right moment, he will spoil whatever impression, he may have created on the audience. In his case Lord Riddell suggests an extreme measure. Since he cannot himself decide when to sit down, he should seek the help of one of the men sitting near him. Before getting up to speak he should request him that as soon as it is time for him to conclude his speech, he should pull him down forcefully. Since the speaker cannot himself decide which is the right moment, he should leave it to the man sitting next to him to decide when he will pull him down and make him end his speech.

3. At first he had often to stop for a while before he could find the proper word ; but he found the difficulties gradually disappear, until what was a toil to him at first became at last an easy and familiar task. **(Page 78)**

Context. This extract is taken from *The Art of Public Speaking* by Lord Riddell.

Explanation. While writing about fluency in speaking, the author says that the younger Pitt was once asked how he had developed the ability to speak so fluently. He said in reply that whatever fluency he had in speech was due to a practice his father had enjoined upon him. He had asked him to take up a book in any foreign language, which he understood and then to read out of it a passage in English. He at once started doing so. At first he was not sure of some words. Whenever he came to such a word, he would stop till the right word came and then proceed, as he had been advised by his father. He found the task difficult, but he did not feel discouraged. He kept up the practice. With the passage of time there were fewer and fewer words, the proper words for which did not come immediately to his mind. At last there was almost no such difficulty. Though at first translating passages in this manner was a difficult task for him, he now enjoyed it. He found it quite easy. It ceased to be a new kind of exercise. It was a task with which he was quite familiar.

4. Arts of this sort are to be deplored, and happily the conjurer with words, who can make successful use of them, is rare. The clumsy, inexperienced speaker is usually hoist with his own petard. **(Page 81)**

Context. This extract is taken from *The Art of Public Speaking* by Lord Riddell.

Explanation. The author says that on certain occasions speakers deliberately avoid saying exactly what they mean. What they say can be interpreted in several ways. They speak in this manner so that, when the occasion arises, they can interpret their own words in the manner that suits them best. According to the author, such practices are bad and deplorable. But one thing is fortunate indeed. Only a great speaker, one who has a magical command over words, can speak in a manner that some of his remarks can be interpreted in more ways than one. And, as all of us know, the number of such speakers is very small. Consequently, few speakers can use this deplorable art with success. Inexperienced and tactless speakers also make use of this art, but they can do little harm. Since they do not have adequate command over words and lack tact, the audience sees through their trick. When, later on, they try to put an interpretation convenient to themselves on certain phrases, they find that they cannot deceive their bearers. They tried to ensnare the audience, but, instead, find themselves in snare ; the audience understands their game and regard them as equivocators and deceivers.

D. QUESTIONS AND ANSWERS

Q. 1. What is the difference between a speech and a magazine article, according to Lord Riddell ?

Ans. Look up under *A Speech and a Magazine Article in Analytical Summary* above.

Q. 2. Summarize Lord Riddell's thoughts in "The Art of Public Speaking".

Or

What does Lord Riddell say in "The Art of Public Speaking" ?

Ans. See *Analytical Summary* above.

Q. 3. What are the essential qualities of a good public speaker according to Lord Riddell ?

Ans. *First*, a good public speaker has always something to say and knows his subject. No one can speak well, as Cicero said, on a subject which he does not know. So a good public speaker must have knowledge and experience. He can learn from books, too. A good speaker profits from both experience and books.

Secondly, he must have imagination and a sense of proportion and suitability. Then alone can he lay due emphasis on the various points he makes. If he has a sense of humour so much the better.

Thirdly, the arrangement of points in a speech being as important as the arrangement and disposition of troops in the battle-field, a good speaker knows in what order to present his points.

Fourthly, a good speaker, like Cobden, is always anxious to avoid being misrepresented. He states his meaning as clearly as possible, both from the point of view of argument and the selection of words.

Fifthly, a good speaker is very careful about the peroration, or the conclusion of his speech. While preparing their speeches, many good speakers write out this part of the speech in full, though they jot down only very brief notes for the body of the speech. They see to it that the conclusions of their speeches are fitting and dignified. They want to leave the stage with effectiveness. Even Shakespeare appreciated the importance of leaving the stage with effectiveness. That is why he generally gave a character a couple of rhymed lines when the latter had to leave the stage.

Sixthly, though a good speaker may prepare his speech, he has the capacity of thinking on his legs, if need be. He also senses his audience. "He absorbs the vapour and returns it in a flood." While he goes on speaking, a sort of understanding develops between him and the audience and he depends mainly on this understanding. There are, however, exceptions too. Churchill, for example, wrote out or dictated his speeches in full. Some good speakers captivate their audience by using a phrase, just as John Bright captivated the House of Commons by calling the University of Oxford "that ancient seat of undying prejudice", when he was speaking on the Barial Bill.

Seventhly, a good speaker has the gift of fluency. The flow of his words keeps pace with the flow of his thought. He is never at a loss for a word, but always uses the right word in the right place. Parliamentary debators have this gift of rapid thought and speech highly developed.

Eighthly, a good public speaker is mindful of his style. He takes care to form his sentences properly, and avoids long and complicated sentences. His style is marked by clearness and there is nothing lacking and nothing superfluous in his speech.

Lastly, whether a good speaker knows the rules of grammar or not, he speaks grammatically correct language and pronounces every word correctly.

Points to remember

1. A good public-speaker knows his subject. He has knowledge and experience.
2. He has imagination and a sense of proportion and suitability. A sense of humour is an additional qualification.

3. He can arrange his points in the proper order.

4. While speaking, he tries to avoid the possibility of being misrepresented.

5. He takes care of the peroration and "leaves the stage effectively".

6. If need be, a good speaker can think on his legs. He can scent his audience.

7. He has the gift of fluency.

8. He is mindful of his style.

9. He speaks grammatically correct language and pronounces his words correctly.

Q. 4. What does Lord Riddell say about preparing a speech ?

Ans. Look up under *Preparation* in *Analytical Summary* above.

Q. 5. What is meant by fluency in speaking according to Lord Riddell ? How can a speaker achieve fluency ?

Ans. Look up under *Fluency* in *Analytical Summary* above.

Q. 6. Discuss, after Lord Riddell, some of the tricks used by some public speakers.

Ans. One of the tricks used by some public-speakers is to avoid saying exactly what they mean. What they say permits of more than one interpretation. It is a loop-hole that they leave open for any interpretation that suits them when the occasion arises. This is a deplorable trick and fortunately such exceptionally great speakers are rare as have a magical command over language and can use this device successfully. Tactless and inexperienced speakers, when they use this device, fail to hoodwink their audiences. They are caught in their own net in as much as the audiences see through their trick and regard them as equivocators and deceivers.

Another trick is used by lawyers. This lies in creating a confidential atmosphere to win over the jury. For example, if a lawyer is appearing for a woman in a breach of promise case, he says, "We all know how confiding a woman is when she is in love." He means to make the point that his client was confiding. The jury mostly agree, because each one of them has been in love at one time or another.

Last, though not the least, there is the trick of making some such statement as "I hope I have dealt with all the important points". Then he seems to remember suddenly an awkward point, which he deals with lightly, in order to create an impression that it is a very insignificant (unimportant) point.

Points to remember

1. One trick consists in avoiding to say exactly what the speaker means, so that he can interpret it in the way that suits him, when the occasion arises.

2. Another consists in creating a confidential atmosphere.

3. Still another consists in making a statement like, "I hope I have dealt with all the important points" and then to deal lightly with an awkward point.

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15. THE LAWS OF THOUGHT

A. ANALYTICAL SUMMARY

The Inductive Method. **(A)** For centuries the learned ones of the world did not make use of the inductive method. They were interested more in logical disputation than in facts, though people used more rational methods in everyday life. The necessity for true reasoning was, however, emphasised by Roger Bacon (13th century) and Lord Bacon (early seventeenth century). **(B)** Lord Bacon motivated thinkers to use the inductive method by showing them that it could serve a practical end *i.e.* the discovery of useful truth. A man who wants to invent or discover anything has a strong motive to observe accurately, and to try experiments. For Bacon's predecessors' philosophy had no practical end. It was only an exercise for the mind. So they were content with syllogistic reasoning, which provided them with many themes for disputation. (**C**) Bacon, however, did not discover the inductive method. Aristotle had long before shown that new discoveries could be made only by the method of induction.

Food for thought. An examination of the process of induction provides us with much food for thought. (**A**) *First*, reasoning depends upon making comparisons in order to detect differences and similarities. For example, you recognize your brother, because you see the same form that you have always known as your brother. We find it difficult to appreciate this. (**B**) *Secondly*, we do not always remember that things which are equal to the same thing are equal to one another. (**C**) *Thirdly*, we generally forget that, for the sake of strict reasoning, a thing must either be or not be. A door, for example, must be either shut or open. It is not correct to say that the door was nearly shut. We must be precise in what we say, as precision is the basis of all reasoning.

The comparison of ideas is extremely difficult. While the comparison of material objects is easy, that of ideas or things of the mind is extremely difficult. An example will make it clear. We say that every citizen can enjoy freedom to the extent that he does not interfere with the enjoyment of similar freedom by other citizens. On the face of it, this definition of liberty appers to be indisputable. But the trouble arises when we apply it to particular cases. If for example, the sewermen go on strike for higher wages, some will say that they are free to do so as they are not paid well for the unpleasant work they do. Others will say that they are paid well and should be forced to return to work. Those who reason well will not give their opinion unless you define the term liberty. *Always define the terms you use and then see whether they apply to a particular case*.

The five rules. John Stuart Mill has given five rules for inductive reasoning. These are used by those who investigate a phenomenon which they do not understand. (1) The first rule is called '*The Method of Agreement*'. According to it, if several sets of circumstances exhibit the same conundrum and agree in one particular, that is likely to be the cause of the conundrum. (2) The second rule is called '*The Method of Difference*'. According to it if two things or sets of circumstances are exactly the same except in one particular and the conundrum is displayed by the thing or set of circumstances having that characteristic, then this difference causes the conundrum. (3) The third method, called '*The Joint Method of Agreement and Difference*', is a combination of the above two methods. (4) The fourth method is called '*The Method of Residues*' which states that, if part of a phenomenon is due to certain causes, the remaining part is due to the other causes which you have traced. (5) According to the fifth rule when phenomena vary in unison, they react upon each other, or, are due to the same cause. For example, friction causes heat. If there is less friction there is less heat ; if there is more friction, there is more heat. The phenomenon 'heat' varies with the phenomenon 'friction'.

Inductive reasoning and formal logic. Inductive reasoning is different from formal logic, or syllogistic reasoning, according to which from two given propositions we proceed to a third proposition, the truth of which depends on the truth of the two given propositions. For example, if we say that (*i*) all men are liars and that (*ii*) Jones is a man, it follows that (*iii*) Jones is a liar. This conclusion may be wrong, because Jones may not be a liar. We come to this wrong conclusion, because one of the syllogisms (all men are liars) is wrong. Formal logic does not teach how to observe facts but only how to argue from facts.

Reason about actual facts. Bearing in mind the rules for reasoning, we should reason about actual facts with an eager, inquiring mind. Mental achievement for its own sake is a source of wonderful pleasure.

B. WORD-NOTES AND EXPLANATIONS

Page 87

Aristotle—one of the greatest of ancient Greek philosophers. **My last chapter**—Though *The Laws of Thought* and several other articles by Lord Riddell appeared in a London weekly at first, they were subsequently published in book form. **Commonplace**—ordinary. **Realize**—understand. **The learned...earth**—scholars, scientists and other thinkers of the world. **Engrossed**—deeply interested. **Logical disputation**—arguing from given premises. **Adopted**—used. **Rational**—based on reason. **Fallacies**—errors or misleading arguments. **Demonstrating**—explaining by the help of experiments. **Speculate**—conjecture ; hazard.

Lord Macaulay—a great prose writer in English. **Stimulating**—rousing. **The inductive method**—the method of reasoning which obtains general laws from particular facts or examples. **Schoolmen**—theologians who dealt with religious teaching by using Aristotle's logic. **Furnished**—provided. **By stimulating...well and carefully**—Lord Bacon showed people that the use of the inductive method could lead to the discovery of truth that could be useful for man. Thus this method served a practical purpose ; this purpose was motive enough for them to use the inductive method well and carefully. **Predecessors**—the thinkers who lived before him. **Anticipators of Nature**—Since they did not study Nature, but discussed her phenomena on the basis of certain assumed premises, they were only anticipators of Nature. **Anticipate**—make use of or discuss Nature before observing her. **First principles**—fundamentals. **Slovenly**—slipshod and careless. **Conceive**—imagine.

Page 88

End—aim ; objective. **Contrive**—design or invent. **Theme**—subject. **Disputation**—debating ; discussion. **Declamation**—formal speech. **Content**—satisfied. **Premises**—statements on which reasoning is based. **Grounded on**—based on. **Assumption**—regarding certain statements or facts as true without testing their truth by observation. **Controversy**—debate ; discussion. **They were consistent**—they could not be said to have deviated from their aim. **Logical skill**—skill in discussing according to the rule of logic. **False**

—wrong. **The new philosophy**—the philosophy that advocated the use of the inductive method. **Must have**—would have. **Altogether**—entirely ; completely. **Attaining**—achieving.

In an arresting way—in such a way as to attract our attention. **Absurdity**—Nonsense. **Syllogistic reasoning**—form of reasoning in which a conclusion is reached from two statements. **Conduct**—lead. **Concisely**—briefly. **Perspicuity**—clear expression. **Precision**—accuracy. **Much food for thought**—much to be thought over. **Detection**—finding out. **Detect**—see in your mind.

Page 89

The muffin man—the seller of muffins, which are kinds of cakes.

So it is—the same is the case. **Perceives**—observes. **Imperceptible to**—not to be seen by.

Vividness—clarity.

Apt—likely. **Apprehension**—understanding. **Contradictory and...qualities**—qualities that are the opposites of each other. **Mean**—condition that is half-way between two extremes. **Assertions**—strong statements. **Deny**—say that something is not true. **Affirm**—declare firmly (that something is true). **Deny**—say that something is not true. **Ascertaining**—finding out.

Page 90

Frequently—very often. **Exercise**—make use of. **Measure**—quantity. **Earnest**—determined ; serious. **Enterprising**—courageous and willing to undertake enterprises. **Form a ring**—combine for their advantage. **Is in an uproar**—complains loudly about the rise in the price of bread. **Rascally**—mean ; dishonest. **Profiteers**—those who make large profits by taking advantage of the times of difficulty. **Control the bread trade**—have the prices of bread fixed by the government. **Public benefactors**—those who work for the good of the public. **Inadequate**—insufficient. **Sewermen**—those who clean sewers or drains. **Strike**—go on a strike. **Furious**—very angry.

Hotly—angrily. **Holding up**—using violence or threat against the community with the intention of robbing it. **Suddenly discover**—before the sewermen went on a strike it was believed by all that the work of sewermen was unpleasant but, now that the people suffer on account of their strike, they have no sympathy for them. Their attitude towards them changes suddenly and they say that their occupation is salubrious and that they are paid more than they deserve for their work. **Flushing**—cleaning with a rush of water. **Underpaid**—paid less in proportion to the work they put in. **Are under...work**—nothing can force them to work. **As to**—concerning ; regarding. **Are within rights**—have a right (to go on a strike.) **It being open...way**—All the other members of the community being free to act in the same way.

Page 91

At the...bayonet—forcibly. **Back**—support. **Down**—condemn. **Decline**—refuse.

John Stuart Mill—an English economist and logician of the nineteenth century. **Involved**—complicated. **Phenomenon**—anything that is perceived by the senses. **Occurrence**—anything that happens.

In which alone...agree—which alone is common to all the instances. **Exhibit**—show. **Conundrum**—puzzling question, riddle.

Jevons—an English economist and logician of the nineteenth century. **Prismatic colours**—brilliant and varied colours. **Mica**—a transparent mineral substance easily divided into layers.

Page 92

No appreciable—not much. **The theory...light**—the theory in physics which lays down that the bright colours formed on thin layers as mentioned above are caused by the waves of light striking against one another. **Indispensable part**—such a part as cannot be done without.

Clear, calm night—a night when there are no clouds in the sky and no winds blow. **Antecedent**—condition. **Gideon's experiences**—the Lord said to Gideon, son of Joash, that he would save the Israelites from the Midianites. Gideon said to God that he would believe that He would save Israel by his hand if dew would form on a fleece of wool only and on nothing around it. This happened and, when he wringed the fleece next morning he got a "bowlful of water". Then he prayed to God that the next night the fleece should be dry and on the ground around there should be dew. This also happened, so Gideon was convinced that God would save Israel by his hand. **Residue**—means what is left over.

Page 93

Traced—found out.

Vary in Unison—change all together. Not that one or some of them change and others do not. **Vacuum**—space in something from which the air has been pumped out. **Diminishes**—decreases.

Pursue this subject—study this subject further. **Numbers of**—many. **Bradley, Bosanquet**—*i.e.* books by Bradley and Bosanquet, both of whom are eminent English philosophers.

Formal logic—arguing on the basis of given premises. **Syllogism**—form of reasoning in which a conclusion is reached from two statements. **On the face of it**—to outward appearance. **Reflection**—deep thought. **Humbug**—nonsense. **Inference**—the conclusion drawn. **Implied assumption**—something taken to be true but not expressed openly.

Page 94

From—on the basis of. **Self-evident**—obvious ; clear without any proof or argument. **Astute**—shrewd ; clever. **Of the tribe**—of the class (of lawyers). **An ass**—a foolish fellow.

A bald example—an example without any explanation. **Flagrant**—glaring. **Machine**—instrument ; means. **Track them down**—find them out.

Run in one direction—are interested in something. **Some in another**—others are interested in something else. **For amusement and instruction**—in order to feel amused as well as to learn something. **That interest you**—in which you are interested. **Get at the heart of**—understand the essence of. **Eager**—curious. **Goes all the way**—makes a sustained effort to understand something. **Pecuniary profit**—monetary gain. **Acquire**—get.

Crown—stands for reward. **My crown......heart**—my reward is the feeling of satisfaction that I get. **Not on my head**—my reward is not a crown worn by kings and queens ; my reward does not lie in power and wealth. **Deck'd**—decorated. **Stones**—precious stones ; jewels. **Nor to be seen**—as the reward consists in a feeling of satisfaction and not in anything concrete, it is invisible. **Content**—contentment. **A crown......kings enjoy**—kings may add new conquests to their kingdoms and attain more and more wealth but they never feel contented. Their great desire for wealth and their lust for power are never satisfied.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. A man who wants to contrive a new machine or a new medicine has a strong motive to observe accurately and patiently, and to try experiment after experiment. But a man who merely wants a theme for disputation has no such motive.

(Page 88)

Context. This extract has been taken from *The Laws of Thought* by Lord Riddell.

Explanation. According to Lord Macaulay, Lord Bacon was responsible for popularising the inductive method as against formal logic. How did he do so ? He stimulated people to discover new truths. Thus he provided them with a motive to use the inductive method well and accurately. The inductive method consists in observing things and laying down laws based on this observation. A man who has in view a practical aim like making a useful machine or inventing a medicine is prepared to do anything to achieve that end. It stimulates him to observe facts patiently and accurately. He tries one experiment. If that fails, he tries another, then still another, and so on. He does not get bored or tired, because he thinks that when at last he achieves his practical aim, it will be sufficient reward for all his hard labour. Bacon's predecessors did not have any practical aim in view. They wanted only a subject for argument or for declamation. To argue from some given statements was their only aim. They did not mind if those statements were false, as they could argue from them just as from true statements. Thus they had no motive to observe facts and use the method of induction with patience and care.

2. A door cannot be shut and open at the same time ; a line must be either straight or not straight ; an action must be either virtuous or not virtuous. **(Page 89)**

Context. This extract is taken from *The Laws of Thought* by Lord Riddell.

Explanation. The author says that for purposes of reasoning we must remember that a thing must either exist or not exist, which is to say that nothing can have at the same time or in the same place contradictory and inconsistent qualities. Lord Riddell proceeds to give some examples to prove this. He says that if a door is shut, it cannot be open also at the same time. Then he gives the example of a line. We know that there are two kinds of lines : those which are straight and those which are not straight. If a line has even the slightest bend anywhere, it ceases to be a straight line. Thus a line cannot, at the same time, be straight as well as not straight. Again the author gives the example of actions. From the moral point of view, an action is either virtuous or not virtuous. If it is inspired by good motives, it is virtuous ; if it is inspired by evil motives, it is not virtuous. Since our motives cannot be good as well as evil at the same time, no action of ours can be virtuous and not virtuous at the same time.

3. There is no more flagrant source of loose statement. The syllogism is nothing more than a machine to enable us to avoid such errors or to track them down. **(Page 94)**

Context. This extract occurs in *The Laws of Thought* by Lord Riddell.

Explanation. Lord Riddell says that we often overlook the fact that what applies to an agreed class applies to a member of that class also. For example, we say that all lawyers are clever, so Messrs A, B and C, who are all lawyers, must be clever. But we may find that, while A and B are clever, C is a fool. Then we may put them in a syllogism, saying, "All lawyers are clever. A, B and C are lawyers, so they must be clever." This makes us conscious of the fact that one of our premises, *viz.* "All lawyers are clever" is wrong and that it should be "*Some* lawyers" are clever. Thus we have found out the error in our reasoning. But how ? By putting the whole thing in a syllogism, which means to reason from two given statements. Using our two assumptions in the case of the lawyers as the basis of our argument, we drew a certain conclusion, which was not wholly correct. This led us to the discovery that one of our assumptions was wrong and we corrected our error.

4. That is the way to get at the heart of a subject. The merry, eager, enquiring mind goes all the way. The dull, bored mind soon gets tired. **(Page 94)**

Context. This extract occurs in *The Laws of Thought* by Lord Riddell.

Explanation. The author says that, unlike the ancient philosophers whose reasoning was based on formal logic, we should reason about actual facts. And if our aim is to feel amused and to add to our knowledge, we should select for reasoning about the facts in which we are interested. Then we shall understand the subject in its entirety. We shall understand its essence. This is so because, being interested in the subject, we shall pursue it happily and with earnestness. Our natural curiosity about it will goad us on to face with a smile all the difficulties that come our away in the process of reasoning. On the other hand, if a man is not interested in a subject, he soon feels bored while reasoning about it. He feels dull. His mind has a feeling of weariness and he soon gives up reasoning about the subject in question.

D. QUESTIONS AND ANSWERS

Q. 1. What are the five rules laid down by Mill about inductive reasoning ?

Ans. Look up under *The five Rules* in *Analytical Summary* above.

Q. 2. What are the three things that we should bear in mind while using the inductive method of reasoning ?

Ans. Look up under *Food for Thought* in *Analytical Summary* above.

Q. 3. What does Lord Riddell say in "The Laws of Thought" ?

Or

Make a summary of "The Laws of Thought" by Lord Riddell.

Ans. See *Analytical Summary* above.

Q. 4. What does Lord Riddell say about the inductive method of reasoning ?

Ans. Look up under *The Inductive Method, Food for Thought* and *The Five Rules* in *Analytical Summary.*

Q. 5. What does Lord Riddell say about formal logic or syllogistic reasoning ?

Ans. Look up under *Syllogism* in *Analytical Summary.*

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16. SCIENCE AND LITERATURE

A. ANALYTICAL SUMMARY

The object of education. The aim of education is **(i)** to provide exercise for man's capacities, **(ii)** to direct his tendencies into the right channels ; and, as a result, (**iii**) to provide knowledge for the mind, so that the life of the individual may become useful, noble and beautiful.

Two rival methods. (**A**) There are two rival methods for the achievement of this three-fold aim (**i**) One consists in the study of the classics. This is an ancient method and has developed over the centuries, (**ii**) The other is modern. It consists in the study of science. It is a source of both knowledge and discipline. (**B**) The author wishes they were not rivals. We can give both of them a fair trial.

An intellectual discipline of the highest kind. The study of a language is an intellectual discipline of the highest kind. The author's young mind was disciplined by the study of English grammar and the involved and inverted sentences of *Paradise Lost*.

What has science to offer ? (**i**) Science studies Nature. It studies all that has been created by God. (**ii**) Physics tries to analyse matter and reduce it to that state beyond which it cannot be analysed any further. It also tries to reduce force to its simplest form. Then it tries to synthesise (combine) these two and construct the world as it stands. We have not solved this problem as yet. When we solve it, it will be through instinct and not through actual observation. (**iii**) Though we have not understood Nature completely, science has taught us much about the history, formation, structure and motions of the Earth. It has taught us much about the animals that live and the vegetation that grows on its surface. It has also taught us much about the other planets and the Sun. (**iv**) There is a logical connection among all the phenomena that science has discovered about the Earth and the Solar System. The study of these phenomena, both inductively and deductively provides discipline for the human intellect. In fact, the study of science provides us with something more than the discipline that we derive from the study of languages.

Man is not all intellect. (**i**) But man's mind does not consist of the intellect alone. The emotions are the other important constituents of it. He perceives truth through the intellect ; the sublime and the beautiful appeal to his emotions.

(ii) The intellect and the emotions cannot be separated from each other. **(iii)** It is certain motives that make our intellect act. These motives are provided by our emotions. The author illustrates this by his own experience. Carlyle and Emerson are not men of science. But a study of their works inspired him to study diligently Science and Mathematics. He derived a similar inspiration from Fichte, who is the greatest representative of idealistic philosophy. Carlyle, Emerson and Fichte are unscientific men, but they made the author a practical scientific worker.

Emotions an essential part of human nature. **(i)** Emotions are an indispensable part of human nature. Just as a circle is incomplete without an arc, so human nature is incomplete without the emotions. Whatever is a matter of intellectual perception has an appeal for the emotions also. For example, a botanist studies lilies scientifically, but their beauty appeals to his emotions by satisfying his aesthetic sense. **(ii)** Literature supplements the work of science. While science appeals to the intellect, literature appeals to the emotions, by refining and satisfying the aesthetic sense. Thus human culture will be complete only when both science and literature are studied.

B. WORD-NOTES AND EXPLANATIONS

Page 96

Object—purpose ; aim. **Ought**—should. **The capacities**—man's powers for achieving or doing something. **Wise direction**—directing them into the proper channels. **Tendencies**—propensities are inclinations. **Furnish**—provide (the mind) with. **Contribute to**—do something for. **Secured**—obtained ; got. **Imparted**—given. **Rival methods**—methods that compete with each other. **Solicit**—demand. **Equipped**—having all that it needs as a method of discipline. **Expended**—spent. **State**—condition. **Chaotic**—disorderly. **Less so**—less chaotic ; less disorderly. **Enormous power**—very great power. **Means**—instruments ; method. **The classical**—(the method of) the study of classical literatures. **The scientific**—(the method of) the study of science. **Bigotry**—holding an unreasonable opinion strongly. **Assuredly**—certainly ; without doubt. **Fair play**—just treatment. **Nevertheless**—in spite of that. **Hold**—believe. **Intellectual discipline**—exercise for the intellect or the faculty of understanding. **A most...discipline**—one of the most important disciplines. **Piercing through**—understanding after much mental effort. **Involved**—intricate. **Inverted**—reversed in order. **Paradise Lost**—the greatest epic in the English language. It was written by Milton in the seventeenth century. It consists of twelve books. **Linking to**—connecting with. **Nominative**—subject. **The relative**—the relative pronoun. **Antecedent**—the noun for which it stands. **The agent**—the doer. **The transitive verb**—the verb that is followed by an object. **Governed**—required ; made necessary. **Variations**—changes. **Mood**—the three moods : indicative, imperative and subjunctive. **Transpositions**—changing the positions (of words or phrases). **Bring out**—make clearly visible.

Page 97

Unflagging delight—constant joy. **Recurring to**—going back to, repeating. **The grand old story**—the story of the creation of the Universe by God as told in the *Bible*. **There in**—in that ; in the world. **The ancient writer**—the various parts of the *Bible* were originally written by many unknown ancient authors in many unknown languages. Here, the author refers to the ancient writer who wrote the chapter of the *Genesis*, the First Book of the Bible, from which the sentence quoted here is taken. **"And God saw...good"**—this sentence has been quoted from the first chapter of *Genesis*. **The body of things**—all the things taken together.

Ultimate—final. **To its lowest...divisibility**—reduce it by analysis to the state beyond which it cannot be divided any further. **Manifestations**—appearance ; display. **Synthesis**—the process of combining together. **Spiritual insight**—deep understanding through the soul and not as a result of observing something through the senses ; intuition. **Intellectual mastery of Nature**—knowing and understanding everything about

Nature. **Regions**—areas. **Have conquered**—have completely understood the Nature and working of. **Politics**—manner of working. **Ball**—is the Earth. **Swathed**—wrapped up ; enclosed. **Chilled to a solid**—grown extremely cold so that the molten ingredients of which it was made became solid. **Sculptured by water**—just as a sculptor cuts bits off a stone to give it a certain shape, flowing water and rain have cut pieces off the Earth and washed them away from place to place and thus helped in giving it the present shape. **Possessing property**—each having its own peculiar qualities. **Modes**—manners. **Some...child**—some of these problems are so easy that even a child can solve them and profit by having intellectual exercise in the process. **Taxing**—making heavy demands on. **Native sphere**—the sphere on which we live ; the Earth. **A band**—a group ; *i.e.* the planets. **Illuminated**—lighted. **Virtually**—in essence ; for all practical purposes. **Closets**—private sitting rooms. **Frost**—frozen dew or vapour. **Magnetism**—the power of attracting other material substances. **Amazing extent**—surprising degree. **Conquered**—completely understood the working of.

Page 98

Revealed—shown ; explained. **The logic**—the logical relationship *e.g.* the relationship between cause and effect. **Were they**—if they were. **Is instinct with law**—is bound by a logical relationship. **And the value...by phenomena**—while studying phenomena, the mind tries to discover and study the law that binds the various phenomena, or, the logical relationship that exists in them. While doing so, the mind gets exercise or training. **Phenomena**—occurences ; observed facts. **Principles**—laws. **Motion**—working. **Inductively**—by drawing a general conclusion from particular instances. **Deductively**—by proceeding from general rules or laws to particular facts. **As derivable**—that can be got from. **That**—discipline. **Confined**—limited. **Nutriment**—nourishing food. **Receptive of**—capable of receiving. **The sublime**—all that look grand, because of its beauty, for instance. **A complete man**—when we regard man as governed by both his intellect and emotions. **Sustained**—supported ; kept up. **Under-**

current—that flows below the surface. Below the intellectual action there is the motive provided by the emotions. **Vain**—useless. **But observe himself**—only study himself closely. **Constitute**—form. **The motive force**—the force that makes (the intellect) work. **Imbued with**—inspired by. **Carlyle**—a great historian, philosopher and biographer of the Victorian Era. He is one of the greatest prose-writers in English. **Emerson**—an American moral philosopher. He is also a great writer in English prose. **Ever**—always. **Gratefully**—with a feeling of gratitude. **Carlyle...tub**—the author was inspired by Carlyle's writings to rise early, have a cold bath and work hard at his books during the whole day. **Resolute will**—determined ; determined will. **Victor**—victorious. **Vanquished**—defeated. **Shrink from**—avoid.

Page 99

Physical investigator—one who studies, and carries on research in Physics. **They told me**—*i.e.* I learnt from their writings. **Is to be traced to**—has its origin in. **Fichte**—a great German Philosopher, who was a disciple of Kant. He advocated transcendentalism. **These three...worker**—they inspired him to act and provided him with a motive for scientific study and research. **Hearkened**—listened. **The summons**—their call. **Taking the liberty**—reserving for myself the freedom. **Determine**—decide.

The circle...emotions—if we take away an arc from its circumference, the circle is incomplete. Similarly, human nature is incomplete without the emotions, which are an indispensable part of it just as the arc is an indispensable part of the circle. **Botanical**—the scientific value that they have for the botanist. **Lightning of the heart**—a feeling of delight. **Arrayed**—dressed. **Solomon**—a king of Israel. **Accoustical**—pertaining to the sense of hearing. **Optical**—pertaining to the sense of sight. **Immanuel Kant**—A great German philosopher. He encouraged the study of philosophy. **Astronomical**—pertaining to Astronomy or the study of heavenly bodies. **Horizon**—boundary. **Keep...open**—while pursuing intellectual activity to keep oneself open to the influence of the emotions. **Priest**—stands for organised religion. **Philosopher**—stands for pure intellectual activity. **Shutters**—appliances to shut the windows. **Beaten**—defeated. **Irresistible**—that which cannot be resisted or stopped. **Supplement**—add to or help. **Exalting**—ennobling. **Aesthetic faculty**—the capacity of appreciating and enjoying beauty. **On this account**—for this reason. **Be cherished**—be maintained or preserved. **Culture**—development. **Fascination**—charm ; attraction. **Elevated**—exalted. **Mould**—form. **Men of...mould**—men whose minds are so constituted as to be fascinated by the classical literatures like those of Greece and Rome.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. But the whole body of phenomena is instinct with law : the facts are hung on principles, and the value of physical science as a means of discipline consists in the motion of the intellect, both inductively and deductively, along the lines of law marked out by phenomena. (**Page 98**)

Context. This extract is taken from *Science and Literature* by John Tyndall.

Explanation. The author says that one of the aims of education is to develop our intellectual powers by providing exercise for the intellect. The study of language is one of the means of intellectual discipline. Studying long and involved sentences grammatically provides valuable exercise for the intellect. Then John Tyndall poses the question as to what science has done for us. He replies by saying that, though science has not enabled us to gain complete mastery over Nature, it has taught us many facts about the earth and the universe. These facts do not exist in isolation. They are based on certain natural principles and are related to one another by certain laws known as natural laws. When anyone studies these facts, he is led on to study also the natural laws which bind natural phenomena. This he does either by using the inductive or the deductive method. The former method consists in studying many similar facts and drawing a general inference from them, while the latter consists in proceeding from a general law to particular facts. While the intellect thus discovers and studies the principles and natural laws underlying natural phenomena, it gets much exercise. Thus the study of science is in no way inferior to that of language as a means of intellectual discipline.

① II

2. As regards the discipline to which I have already referred as derivable from the study of languages that, and more, is involved in the study of physical science. **(Page 98)**

Context. This sentence occurs in *Science and Literature* by John Tyndall.

Explanation. Having said that intellectual discipline is one of the aims of education, the author says that there are two rival methods of imparting this discipline—the classical and the scientific. While studying a language, one has to analyse and study grammatically long and involved sentences ; and this provides exercise for the intellect. So far as physical science is concerned, it has not enabled us as yet to gain cemplete mastery over Nature. But it has taught us many facts about the Earth and the Universe. These facts are based on certain natural principles and related to one another by natural laws. When a student of physical science studies these facts, inductively or deductively, his intellect is led on to follow the natural laws and to study the natural principles just mentioned. While doing so his intellect gets much exercise. Thus the study of physical science is as good as means of intellectual discipline as the study of languages. Since it goes on adding greatly to our knowledge of Nature, it is much more than a means of such discipline.

3. These three unscientific men made me a practical scientific worker. They called out "Act !" I hearkened to the suminons—taking the liberty, however, of determining for myself the direction which effort was to take. **(Page 99)**

Context. This extract has been taken from *Science and Literature* by John Tyndall.

Explanation. According to the author human nature is constituted of the intellect and the emotions and each is important in its own way. Man feels as well as thinks. The moral cannot be separated from the intellectual. The emotions are important even in the case of a physical scientist engaged in intellectual activity ; they provide the motive, which makes him engage in such activity. To prove this John Tyndall gives his own example. The works of Carlyle, Emerson and Fichte inspired him to work consistently to achieve a noble end and to face all difficulties courageously and cheerfully. They taught him that, if an end was worth achieving, one must at once start working hard to achieve it unmindful of all difficulties. All this was so persuasively expressed in their works that Tyndall at once embarked on his study of Mathematics and physical science and, ultimately, became a practical scientific worker. Now, none of the three men who thus goaded him on to scientific studies, was imbued with the scientific spirit. None even liked that spirit. Carlyle was a historian philosopher and biographer, Emerson a moralist and writer and Fichte a philosopher, who advocated pure idealism. Yet the inspiration derived from the works of these three unscientific men made Tyndall a practical scientific worker. They provided the motive for him to work. It was for him only to decide in which field he would work and he chose the field of physical science.

② 4. The circle of human nature is not complete without the arc of the emotions. The lilies of the field have a value for us beyond their botanical one ; a certain lightning of the heart follows the declaration that Solomon in all his glory was not arrayed like one of these. (Page 99)

Context. This extract is taken from *Science and Literature* by John Tyndall.

13/21

Explanation. In this essay the author discusses the relative merits of literature and science as means of education. Though the study of language is a means of intellectual discipline, literature appeals predominently to the emotions. Science adds to our knowledge about the universe and a study of it provides much intellectual exercise. Tyndall says that both the intellect and the emotions are important constituents of human nature. He illustrates this point by referring to a circle. Any arc on the circumference of a circle is an indispensable part of it. If

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it is missing, the circle is incomplete. Similarly, the emotions are an indispensable part of human nature ; if they are missing, human nature is incomplete. Man is not all intellect. He feels as well as thinks, so he responds to everything intellectually as well as emotionally. The author illustrates this statement by several examples. One of these is that of the lilies. Lilies induce intellectual activity when a scientist studies them from the botanical point of view. He tries, for instance, to find out to which species they belong, in what climate and season they grow, how many petals the lily of each kind has, and so on. But, at the same time, lilies have an emotional appeal for us. By dint of their beauty they appeal to our aesthetic sense. When we say that King Solomon did not look like one of these beautiful flowers, we experience so much joy that we forget all our worries for the moment.

Soloman was a king of Israel. He was famous for his wisdom, besides his wealth. It was Jesus Christ who said in his Parable of the Lilies that Solomon in all his glory did not look like one of the lilies. Thus in the extract set for explanation there is an allusion to the *Bible*.

5. The sound of the village bell has a value beyond its accoustical one. The setting sun has a value beyond its optical one. The starry heavens had for Immannet Kant a value beyond their astronomical one. **(Page 99)**

Context. This extract occurs in *Science and Literature* by John Tyndall.

Explanation. The author says that man is not all intellect. The emotional side of his nature also is important. The circle of human nature is incomplete without the arc of the emotions. Man feels as well as thinks. For this reason every object evokes in his mind an emotional response besides the intellectual response. Tyndall illustrates this statement of his by several examples. The sound produced by the village church-bell has an accoustical value. A student of science can study it scientifically. He can study the sound-waves produced by it. But, besides, it has an emotional value, too. When the villagers hear it, they think of prayers in the Church and religious feelings are aroused in their minds. Likewise, when we look towards the West at the time of sunset, we find that everything there is orange in colour. We can study this phenomenon scientifically. We can, for instance, try to find out the reason why the Sun and everything else near it are orange in colour. But the sight appeals to our aesthetic sense. The setting Sun may also suggest the fact that the lives of all creatures have to come to an end just as, having risen, the Sun must set, and thus arouse in our minds feelings of sadness. Last, though not the least, the author mentions the starry sky. An astronomer studies it scientifically from the astronomicat point of view and when he does so, his intellect comes into play. But to the great German philosopher, Immannel Kant, the starry sky had another value. He was moved by its beauty and thus it appealed to his emotions.

6. I think it very desirable to keep this horizon of the emotions open, and not to permit either priest or philosopher to draw down his shutters between you and it. **(Page 99)**

Context. This sentence occurs in *Science and Literature* by John Tyndall.

Explanation. The author says that man is not all intellect. The emotional side of his nature also is important. In fact, human nature is incomplete without the emotions, just as a circle is incomplete without an arc. Everything evokes an emotional as well as an intellectual response in our minds. So we should not under-rate or ignore the emotions. We are apt to ignore them, if we are engaged in serious philosophical studies, because such studies are a matter of serious intellectual activity. Priests pose another danger. According to them, if we want to lead pious lives, we must control or ignore our emotions. John Tyndall alerts us against both these types of dangers and advises us to attach due importance to the emotional side of our natures.

7. Here the dead languages which are sure to be beaten by science in the purely intellectual fight, have an irresistible claim. They supplement the work of science by exalting and

refining the aesthetic sensibility, and must, on this account, be cherished by all who desire to see human nature complete.

(Page 99)

Context. This extract occurs in *Science and Literature* by John Tyndall.

Explanation. The author says that the emotional aspect of human nature cannot be ignored, because it is incomplete without the emotions. Man is not all intellect. Every object evokes in our minds an emotional as well as an intellectual response. So, even though we may be engrossed in serious, intellectual activity like philosophical studies, we must cherish the emotions too. How can we do so ? Obviously by the study of classical literatures. These appeal to our aesthetic sense, the sense of appreciating beauty. In fact, a study of these literatures, improves and refines that sense in us. Even though the study of language, of grammar and syntax, provides exercise for the intellect, the study of science is a far greater intellectual discipline than that of any classical language or literature. But, as a means of refining and appealing to our emotions classical literatures are the most important. They supplement the work of science. Whereas science is a means of intellectual discipline, they have an emotional appeal. Since human nature is incomplete without the emotions, we must encourage a study of these literatures.

D. QUESTIONS AND ANSWERS

Q. 1. What are the aims of education, according to John Tyndall ? By what methods can these aims be achieved ?

Ans. Education aims *first* at providing wise exercise for man's natural abilities. *Secondly*, it gives proper direction to his natural inclinations. *Thirdly*, as a result of both these, it provides the human mind with knowledge. This knowledge is such that it helps to make the life of an individual useful, beautiful and noble.

There are two methods for achieving these aims, the classical method and the scientific method. The classical method is very old, having been in use for centuries. It has, therefore, attained perfection as a method of education. It consists in the study of language and literature. The study of a language—its grammar, syntax (sentence structure) and all that—provides exercise for the intellect. The study of literature exalts and refines our emotions.

The scientific method is comparatively modern. It consists in the dispassionate study of all material objects and phenomena. In the course of this study the student uses both the inductive and the deductive method. Also, his intellect naturally moves along the lines of law binding the various phenomena. All this provides exercise for the intellect. Besides, science goes on adding tremendously to our knowledge of the Universe. Thus it is a great source of knowledge and intellectual discipline.

The classical and scientific methods are generally regarded as rivals, but they are not so. Science studies facts dispassionately and has a purely intellectual appeal ; literature exalts and refines our sensibilities and has an emotional appeal. Since both the intellectual and the emotional aspects of human nature are important, the scientific and classical methods of education supplement the work of each other. Each method should be given a fair trial. In fact, they should be combined for the proper education of man. If they have not been combined so far, the reason is the short-sightedness and bigotry of some people.

Points to remember

1. The aims of education are to provide exercise to our abilities to give proper direction to our natural tendencies and to provide the mind with useful knowledge.

2. As a result, it makes the individual's life useful, beautiful and noble.

3. There are two methods to achieve these aims : the classical and the scientific.

4. According to the classical method, the student should study language and literature. While the study of language provides exercise for his intellect, literature exalts and refines his emotions.

5. According to the scientific method the student should study science This study disciplines his intellect and provides his mind with knowledge. Science has a purely intellectual appeal.

6. The two methods are not rival. They supplement the work of each other, as science appeals to the intellectual and literature to the emotional aspect of human nature.

Q. 2. What are the respective uses of the study of science and literature, according to John Tyndall ?

Ans. The study of science is a means of intellectual discipline. Science studies facts dispassionately. These facts are not isolated. They are based on certain natural principles and are related to one another by natural laws. While studying facts, the human mind moves along the lines indicated by these laws and principles, using the methods of induction and deduction. This provides exercise for the intellect. Besides, science has taught us numerous facts about our world and the Universe. It goes on adding to our information day by day. Thus it is a powerful source of knowledge.

Literature has an emotional appeal. It exalts and refines our sensibilities. It also ennobles us by presenting to us high moral values. But the study of a language—of its grammar and sentence-structure—provides exercise for the intellect.

The study of science and that of literature are complementary to each other. The one, as we have seen, appeals to the intellectual and the other to the emotional aspect of human nature. Both these aspects are important. Without either of them human nature is incomplete. Indeed we cannot separate them. Our intellectual actions are sustained by the emotions, which provide the motive force for such actions. For example, if John Tyndall became a practical scientific worker, he owed it to the emotional appeal of the works of Carlyle, Emerson and Fichte. They inspired him to work consistently for the achievement of a great end unmindful of all difficulties. And he pursued his scientific studies and research with courage and determination.

If man's mental development is to be complete, he must study both scince and literature.

Points to remember

1. Science is a means of intellectual discipline. It is a source of knowledge, too.

2. Literature exalts and refines our emotions. The study of language provides exercise for the intellect.

3. The study of science and that of literature are complementary to each other, the one appealing to the intellectual and the other to the emotional aspect of human nature. The study of literature may provide the motive force for intellectual activity through an appeal to the emotions.

Q. 3. Show that the intellectual and emotional aspects of human nature cannot be separated.

Or

"The circle of the human nature is not complete without the arc of the emotions." Discuss.

Ans. Human nature has two aspects—the intellectual and the emotional. Each of them is important. We generally overvalue the intellectual aspect, but it is not correct to do so. Human nature is incomplete without the emotional aspect, just as a circle is incomplete if an arc on its circumference be missing. Man feels as well as thinks. The beautiful and the sublime appeal to him as well as the truth.

We cannot separate the moral and the emotional from the intellectual. The emotions provide the motive force for our intellectual activity. For instance, the works of two writers, Carlyle and Emerson and those of a philosopher, Fichte, inspired the author to work hard and consistently to achieve a great end. The result was that he pursued his Mathematical and scientific studies, and research courageously unmindful of all difficulties. Thus three unscientific men made him a practical scientific worker.

All phenomena evoke in our minds an intellectual as well as an emotional response A lily is a subject for scientific study for a botanist, but its beauty delights us. When the village church-bell rings, a student of science can study its sound waves, but, at the same time, religious feelings are evoked in his mind. The beautiful colours at sun-set can be studied scientifically, but the beauty of the scene has a profound appeal for our aesthetic sense. An astronomer studies the starry heavens scientifically, but their grandeur and beauty exalt and appeal to our emotions.

Points to remember

1. There are two aspects of human nature : the intellectual and the emotional. It will be incomplete without either of these.

2. The emotions provide the motive for our intellectual activity.

3. Every phenomenon evokes intellectual as well as emotional responses in us.

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17. PEACE

A. ANALYTICAL SUMMARY

What is war ? Half the people who talk about war do not know what war means. It means a combination and concentration of all the horrors, crimes, atrocities and sufferings of which human nature is capable.

Merely a rumour of war. Britain has suffered much economically as a result of only a rumour of war. The value of Government stocks and railway stocks has gone down and the value of all manufactures has diminished. The net loss on this account is estimated at two hundred million sterling.

Think twice before going to war. If these are the consequences of only a rumour of war, those of the war when it comes will be far more disastrous. Therefore those at the helm should think twice before going to war. They should consider whether the cause is a good one, the ground fair and the necessity for war clear.

War now would be more disastrous than formerly. (**A**) Britain now will suffer more as a result of war than in the past. Besides undergoing the usual sufferings associated with war, her extensive trade and commerce will suffer. The middle and working classes will be hit hard. (**B**) Her economy being shattered, the country will suffer as she did during 1815—1822 (which was a period of grave economic crisis for her). The working and the middle classes, then suffered a lot. As a result, there were many incipient insurrections.

Heroism and rewards. If those in authority choose to push the country into war, Englishmen will, as usual, fight bravely. There will be great generals like Wellington and Nelson. Brave soldiers will be rewarded with titles and pensions. But the masses will have to face untold suffering.

The same things will come again. If there is another grave economic crisis as a result of war, people will undergo the same sufferings as they did during 1815—1822. In fact, the dangers are greater now, because the population has doubled, trade and commerce have expanded and the masses are partially educated. The government and even the monarchy will be in danger. No national institution will be safe.

Higher considerations. (**A**) But there are higher considerations than those of property and national institutions. The people of Britain are Christians and Protestants. They profess to follow the doctrines enshrined in the Bible. They worship Jesus Christ, who is the "Prince of Peace". So it is imperative for them to follow the principles of their religion and the teachings of their Prophet and not to go to war. (**B**) The author hopes that the churches of Britain will work seriously for the fulfilment of the Biblical prophecy that a time shall come when "nation shall not lift up sword against nation, neither shall they learn war any more."

B. WORD-NOTES AND EXPLANATIONS

Page 100

I believe......what it is—Fifty percent people, who talk about going to war do not know what horrible effects it will have on mankind in general and their country in particular. **The slightest**—the least. **What it is**—what war is like ; how horrible its effects are. **Atrocities**—wicked or cruel acts. **On this globe**—on the Earth ; in this world. **In short......capable**—We may say in brief that during a war mankind suffers from all the crimes, horrors and sufferings which it is possible for man to perpetrate against other men. **Rumour**—general talk of doubtful accuracy. **Government bond**—a written promise made by Government to repay the money borrowed from the public. **Who has......bonds**—who has purchased Government bonds. **Raw material**—material from which finished goods are manufactured.

Gone down—lost their value. **A great proportion of it**—a great part of it. **Undoubtedly**—certainly. **Sterling**—(of gold and silver) of standard value and purity. **Diminished prosperity**—reduced value. **Under-rate**—state its value to be less than what it actually is.

But that is......war—the country has sustained a loss of £ 200,000,000 only because of a rumour of war. (What will be the magnitude of the loss and the suffering when the war actually comes ?). **The small......hand**—in the reign of Ahab, King of Israel, there was a drought for many years. How the rain came after several years is described in the Old Testament (I Kings, XVIII). Prophet Elijah prayed for rain and asked his servant seven times to go and look towards the sea. At the seventh time he saw a little cloud as big as a man's hand. It grew larger and larger and soon covered the whole sky and it rained heavily. Here the rumour of war is like the little cloud. When the cloud overcast the whole sky there was heavy rain. Similarly, when a war is actually fought, untold miseries will fall to the peoples' lot. **What will it......a fact**—when a war is actually fought what suffering will the people have to undergo ? **Sane men**—sensible men ; men who are not led away by their emotions. **The cause**—*i.e.* the cause for which the war is fought. **The ground fair**—whether there are good reasons for going to war. **Necessity clear**—whether it is necessary to fight a war ; whether war cannot be avoided. **Drag**—involve in war against their wishes. **Decrepit**—enfeebled ; grown weak.

Page 101

Tottering empire—an empire that seemed to be about to collapse (fall). The empire was the Turkish Empire as it existed then. Britain and her allies subsequently fought Russia to support the claim of Turkey to Crimea as against that of Russia. This war is known in history as the Crimean War and broke out in 1854. It lasted upto March, 1856. **Sustain**—save from collapsing or falling.

Mind—consider seriously the fact that. **Aspect**—form. **And mind......formerly**—and take heed that, if war comes now, it will be of a different character than wars were in the past ; it will create more complex problems and people's sufferings will be greater. **Formerly**—in the past. **Submit**—meekly agree. **To be slaughtered**—to be killed mercilessly like sheep. **The amount of......suffer**—even though you would suffer economically by paying high taxes, that suffering would be nothing as compared to the other misery and suffering that war would bring you. **Much more extensive**--spread over a much larger area. **Expanded**—increased. **Undertakings**—enterprises. **Will find you......at home**—will affect you, even though you do not participate in actual fighting, but stay at home. It will do so by depriving you of your undertakings, commerce and foreign trade. **Withering up**—affecting adversely. **Resources**—means. **Infinitely**—incalculably. **Perilous**—dangerous.

Which comes......mind—which is painfully realised by me. **Scarcely**—hardly. **Communicate to you**—inform you about. **The period from 1815 to 1822**—this was a period of grave economic collapse. **The sufferings of......just idea of**—the working classes of England had to undergo serious hardships owing to the rise in prices and low wages, and the people of the middle classes were on the verge of economic collapse. It is difficult to have an idea of their miserable condition. **Incipient**—in an early stage. **Insurrection**—uprising ; rebellion. **Endured**—bore ; suffered.

You will have......and churches—"standards used by regiments in war and those captured from the enemy are hung up in churches in European countries." **Banners**—standards ; flags. **Cathedrals**—principal churches in those days under bishops. **There is ample......back them**—the country is powerful enough to support them financially and otherwise. **Ample**—considerable. **Back**—support. **If the country...... deluded**—if you only play sufficiently upon the sentiments and emotions of the people, as you always did whenever the country went to war in the past. **Deluded**—befooled ; deceived. **Raise up**—produce. **Wellington**—The Duke of Wellington. He defeated Napoleon at Waterloo. **Nelson**—a great English naval commander. **Enterprise**—campaign. **Monument**—statue, column, buildings, etc. that keeps alive the memory of some person or event. **Perpetuate**—preserve from being forgotten.

Page 102

There is more than this in store—more than this is to be expected to happen. War will not only produce great generals, but also cause much suffering to the people. **That seven years**—the period between 1815 and 1822, which was a period of grave economic crisis. **Substratum**—foundation. **Discontented**—dissatisfied with the prevailing economic situation. **Hostile**—inimical. **Evils**—miseries. **Institutions**—long-established laws, customs or practices. **Precisely**—exactly. **Rely on it**—depend upon ; be sure about the fact that. **Of necessity**—surely. **Perils**—dangers. **The tax on corn**—the duties on the import of corn were repealed in 1846. The laws imposing the duties had been opposed by John Bright also. **Survived the ruin**—continued to exist after the ruin. **Disaster**—great and sudden misfortune. **Wrought**—brought about. **Diffusion**—spread ; expansion. **Let there ever come**—if there ever comes. **Is upheaving**—is rising ; is agitating. **How many years purchase, etc.**—how long do you think the monarchy would last in Britain ? **Mild monarchy**—monarchs who do not behave like autocrats, but follow the advice of Parliament. **Unthinking men**—men who do not take into consideration the dangerous consequences of war. **Tremendous perils**—very great dangers. **Amazed**—surprised. **Hurry this country**—hurriedly (*i.e.* without thinking of the consequences) commit this country to fight a war. **Trifle with**—consider lightly, not consider with the seriousness that they deserve. **Consequences......calculation**—these people cannot even imagine the terrible consequences of war.

In Edinburgh—John Bright made this speech in Edinburgh on 13th October, 1853. **For its numbers**—considering the fact that it consists of so many people. **Solemn**—serious. **Obligations**—duties.

Page 103

Imperative—urgent ; needing immediate attention. **You profess......nation**—the people of Britain follow the Christian religion. **Boast**—a matter of pride. **Protestant**—a member of a Christian body that separated from the Roman communion in the Sixteenth century A.D. **Undefiled**—pure. **This island**—one of the British Isles, comprising Scotland, England and Wales. **Temples**—*i.e.* churches. **Devout**—devoted to God ; religious-minded. **Him who......Peace**—Jesus Christ, whose teachings emphasize peace.

Is this a reality ?—are you really devout followers of Christ ? **Romance**—picturesque false-hood. **Profession**—what you profess to be *i.e.* the followers of Jesus Christ. **A dream**—an unreality. **Have hope......future**—hope that only good will come about in future. **At no very...... time**—in the near future. **Sound**—strong ; lasting. **In a soil unfruitful**—a sense of justice will be developed by the British people, who have ignored it so far. **Slumbers**—deep sleep. **Girding up their loins**—preparing themselves for the difficult task. **Prophecy**—what has been foretold (in the Bible). **Earnestly**—seriously and sincerely. **Fulfilment** —realization. **Blessed**—happy. **"Nation shall not......any more"**—one nation shall not fight against another ; all nations will live in peace. The words quoted are from the Old Testament. These form part of "the word that Isaiah, the son of Amozh saw (in a vision) concerning Judah and Jerusalem" —(Isaiah II, 4).

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. And surely sane men ought to consider whether the cause is a good one, the ground fair, the necessity clear, before they drag a nation of nearly 30,000,000 of people into a long bloody struggle, for a decrepit and tottering empire, which all the nations in Europe cannot long sustain. **(Page 101)**

Context. This extract is taken from John Bright's *Peace*, which is a speech he delivered in Edinburgh in 1853.

Explanation. There was a rumour that Britain might go to war in support of the Turkish Empire against Russia. The bone of contention was Crimea, to which both Turkey and Russia laid claim. According to John Bright war brings untold suffering to the people, so he advised the government of the day to think twice before going to war. He advised all sensible men in his country to ponder over the question whether the cause for which they would fight a war was just and whether there were fair reasons for declaring a war. He also asked them to consider whether there was no other way to achieve their aim except by war and whether it was necessary to fight. The author was of the opinion that no useful purpose would be served by war. The Turkish Empire, for which his country would fight, had grown very weak. It appeared to be about to collapse. One felt that even if all the nations of Europe supported it, it could not exist for long. So, it would collapse in spite of Britain's active support. And then the war would not cause only a small number of people to suffer. The entire population of Britain, numbering about thirty million would have to suffer from the horrors of war.

2. You may have another Wellington and another Nelson too ; for this country can grow men capable for every enterprise. Then there may be titles and pensions, and marble monuments to perpetuate the memory of the men who have thus become great ; but what becomes of you and your country, and your children ? **(Pages 101-102)**

Context. This extract is taken from *Peace* by John Bright.

Explanation. There was a rumour afloat in 1853 that Britain might go to war against Russia in support of the Turkish Empire as it existed then. John Bright advised his countrymen not to go to war, as the consequences of war would be disastrous for Britain. He admitted, however, that in the event of a war, his country would win laurels. He had faith in his country and believed that she could provide men with sufficient ability to do justice to anything she undertook to perform. He was sure that, if there was war, the country would throw up army officers of great ability. There would be great generals like Wellington, who defeated Napoleon at Waterloo ; there would be as great naval commanders as Nelson, who won the battle of Trafalgar and continued to command his men even upto his death in action in the course of another naval battle. The officers, who would distinguish themselves in war would be rewarded with titles and life-long pensions. Marble statues of those who would have the greatest achievements to their credit would be installed to keep their memory alive for ever.

Though all this was likely to happen and people would justly feel proud on this account, John Bright asked them to consider coolly what consequences the war would have for Britain. It would cause a grave economic crisis, which would have disastrous consequences for her. The people, adults as well as children, would be subjected to untold suffering. They knew what suffering the economic crisis of 1815-1822 had caused for the British people.

The idea was that, considering all these pros and cons, it was not wise for the British people to go to war.

3. I may remind you of duties more solemn, and of obligations more imperative. You profess to be a Christian nation.

You make it your boast even—though boasting is somewhat out of place in such questions—you make it your boast that you are a Protestant people, and that you draw your rule of doctrine and practice from a well pure and underfield, the Bible.

(**Page 103**)

Context. This extract occurs in *Peace* by John Bright.

Explanation. The essay is the text of a lecture which the author delivered before an audience in Edinburgh in 1853. His aim was to dissuade his countrymen from going to war against Russia and in support of the tottering Turkish empire. He told them that war would bring untold horrors, atrocities and sufferings. It would cause a grave economic crisis which would have dangerous consequences. . All their institutions would be threatened. But lastly, Bright advanced another argument. He wanted to remind them of more serious duties and more urgent obligations. These were enjoined upon them as Christians. All of them professed to be Christians and devout Protestants at that. They poudly asserted that their beliefs and rules of conduct were derived from the Bible, which is a pure and untainted source of such doctrines and rules. But the Bible contains the teachings of Jesus Christ, the Prophet of the Christians. One of his main teachings is to avoid violence. He goes even to the extent of saying that, if anyone slaps you on the left cheek, you must turn the right cheek towards him. Thus His teachings lay the greatest emphasis on peace and non-violence. In fact He is called the "Prince of Peace". John Bright, therefore, told his audience that, if the other considerations against war did not weigh with them, they should at least perform their imperative duty as devout Christians. They should not pay only lip-service to Christ's teachings, but act upon them. This they could best do by avoiding war and keeping the peace.

4. Is this a reality ? Or is your religion a romance ? Or is your profession a dream ? No, I am sure that your religion is not a romance, and I am equally sure that your profession is not a dream. It is because I believe this that I appeal to you with confidence, and that I have hope and faith in the future.

(**Page 103**)

Context. This extract is taken from *Peace* by John Bright.

Explanation. Speaking before his audience in Edinburgh in 1953, John Bright put forth several arguments against the desirability of his country going to war in support of what was then the Turkish Empire. As a last argument he reminded his audience of their solemn duty as Christians. He told them that they proudly professed to be Christians and to follow Christ's teachings as enshrined in the Bible. Then he asked them whether they were Christians in the real sense or whether they paid only lip-service to the teachings of Jesus. He asked them whether they considered their religion to be only a romance or a picturesque falsehood. Then he himself replied to these questions, saying with great emphasis that he believed that they were sincere and devout Christians, who would in all seriousness act up on the teachings of Jesus Christ. The author knew that He had been "the Prince of Peace" and that He had given mankind the message of love and peace. Therefore, he was hopeful about the future. He felt sure that his countrymen, as true Christians, would not allow their short-sighted politicians to drag their country unnecessarily into war.

D. QUESTIONS AND ANSWERS

Q. 1. What are John Bright's arguments in support of peace and against war ?

Ans. In *Peace* John Bright makes a strong appeal to his countrymen to maintain peace and avoid war. The appeal is backed up by several arguments.

First, war must be avoided because it brings simultaneously all the horrors, atrocities, crimes and sufferings, of which human nature is capable.

Secondly, even a rumour of war has a seriously adverse effect on the economy of a country. In Britain this rumour has caused the value of Government Bonds, railway stocks and manufactures of all sorts to go down. The total loss to the economy on this account is calculated to be two hundred million pound sterlings.

Thirdly, war will create a grave economic crisis besides killing a large number of people. People will have to bear the burden of heavy taxes. War will be more disastrous for Britain in 1853 than formerly. Her trade and commerce are more extensive now than ever in the past and war will give them a serious blow. People will have to bear the burden of very heavy taxes. Besides, the working classes will be ruined and the middle-classes will have to face bankruptcy.

Fourthly, being economically ruined, the working-classes and the middle-classes will be discontented. Their discontent will pose a serious threat not only to the established instituitions of the country, including the government, but even to the very existence of monarchy itself.

Fifthly, a nation may go to war, if it has to fight for a just cause and if that cause cannot be served except by war. War should be considered a last resort. But Britain may go to war to support the Turkish Empire, which has grown so weak as to be on the verge of collapse. Not to speak of British support, the support of all the European nations cannot save it from collapse. So the statesmen and politicians of Britain should think twice before dragging a nation of thirty million unnecessarily into war.

Lastly, the people of Britain cannot ignore their duties as Christians. They boast of being devout Protestants and worship Christ in thousands of churches throughout the country. War and violence are against His teachings. Indeed He is known as the "Prince of Peace". It is the duty of all Christians, therefore, to work earnestly for the fulfilment of the Biblical prophecy that there shall come a time when "nation shall not lift up sword against nation, neither shall they learn war any more."

Points to remember

1. War causes atrocities, horrors, crimes and sufferings.

2. Even a rumour of war affects a country's economy adversely.

3. War will adversely affect the expanding trade and commerce of the country. The working classes and the middle-classes will be ruined.

4. The discontent of the working classes and the middle-classes will pose a serious threat to the government and the established institutions of the country.

5. A war may be fought for a just cause and may be taken recourse to as a last resort. But the tottering Turkish Empire, which Britain may help, cannot be saved from collapse.

6. As a Christian nation, Britain must not only avoid war but work for the establishment of permanent peace on the Earth.

Q. 2. Sum up in your own words what John Bright says in "Peace".

Or

Make a summary of "Peace" by John Bright.

Ans. See *Analytical Summary* above.

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18. CIVILIZATION AND ITS EFFECTS ON THE MASS OF THE PEOPLE

A. ANALYTICAL SUMMARY

Physical comforts diminished. As a result of the progress of civilization the poorer classes have lost part of their physical comforts. Poor peasants could make free use of wild land and marshes which were either common by law or worth so little that the owners allowed them to be common for all practical purposes. The peasant could get fuel and turf from such land or keep a flock of geese on the marshes. He could also snare wild fowl there. But, as a result of the progress in agriculture and increase in population, the land has been enclosed and the marshes have been drained, and put to agricultural use.

A long list of advantages. But, as against this advantage, there is a long list of advantages, which are enjoyed by the poor and the rich alike, (**i**) Roads have shortened distances, (**ii**) Streets are lighted and no longer dark and unsafe to walk along at night, (**iii**) Wounds can be dressed and limbs set with a skill which the wealth of the wealthiest could not have purchased in the seventeenth century, (**iv**) Science has banished many dangerous diseases and many others have been banished by the police. As a result, the death-rate has gone down much and the average span of life has increased.

National character refined and softened. Though the ground-work of the British national character has remained the same, it has been refined and softened by the influence of civilization. This is beneficial for all classes of society and especially for the lower classes. The British people are now not only wiser but more humane than they were in the seventeenth century. (**A**) (**i**) Then the discipline of workshops, schools and families was infinitely harsher. Well-bred masters beat their servants, school teachers beat the students and husbands of good social standing were not ashamed of beating their wives. (**ii**) Political factions were extremely hostile to one another. People delighted in insulting a leader of rival faction while he was being carried to the scaffold to die an extremely painful death. (**iii**) The common people delighted in seeing criminals put to a painful death. They stoned a criminal who was put into the pillory. They enjoyed the howling of a criminal who was tied in the cart's tail. Gentlemen enjoyed seeing woman criminals whipped. (**iv**) People enjoyed watching gladiator's fight with deadly weapons and shouted with joy when one of the fighters lost an eye or a finger. (**v**) All kinds of crimes and infections diseases were found in poisons. But no member of the public felt concerned about the fact. (**B**) But in the nineteenth century people have compassion even for a negro slave, a factory child and a Hindu-widow. People feel pained even to see a drunken soldier whipped. They are particular that even a thief in prison should be well-fed and not over-worked. They try hard even to save a murderer from the death sentence.

(**C**) Thus, as compared to the past the nineteenth century is an age in which cruelty is hated and, when pain must be inflicted on a criminal it is inflicted reluctantly and from a sense of duty. (**D**) Though all the classes have gained from this moral change, the poorest classes have gained most from it.

Looking backward with tender regret. (**A**) With the passage of time society progresses constantly, but it is very strange that it looks to the past with a feeling of regret. It thinks that the past was better than the present. (**B**) This is because man is never satisfied with the present, *i.e.* with the condition in which he finds himself. He is like a traveller in a desert who finds sand beneath his feet and considers the mirage in the distance to be water. When he reaches the spot where he had seen the mirage, he finds sand there too, and thinks he sees water still farther away. So Englishmen consider a past age to be the Golden Age of England, though, in that age even the richest could not have dreamt of the facilities and amenities of life which are now enjoyed even by the poor. (**C**) It is unreasonable and ungrateful on our part to be dissatisfied with the present when man's life is far more comfortable than it was in the past. But it is this discontent that makes us labour hard to improve our condition still further. (**D**) Since society is constantly progressing, the author believes that the people in the twentieth century will enjoy far better comforts and luxuries than those that exist in his time. But, since man is never satisfied with his present they will consider the Victorian Era (when the author lived) as an ideal era, when people were satisfied and happy in every respect.

B. WORD-NOTES AND EXPLANATIONS

Page 107

Respect—particular aspect. **Diminished**—decreased. **Portion**—section. **The Revolution**—expulsion of King James II in 1688. **Enclosed**—shut in on all sides with a fence, wall etc. **Marsh**—low-lying wet land. **Heath**—flat waste-land, especially that covered with heath-shrubs. **Wild land**—land which was not cultivated and which was not the private property of any citizen or citizens. **Worth so little**—having so little value. **Proprietors**—owners. **Suffered**—allowed ; let. **And much of...common in fact**—and the owners derived so little income from the land that they did not mind if every one else also made use of it. **In fact**—really ; for all practical purposes. **Tract**—area. **Squatters**—those who settle on publicly-owned land without permission. **Trespassers**—persons who go without permission on to the land not owned by them. **Dwelt**—lived. **Charge**—price. **Procure**—manage to get. **Occasionally**—at times ; now and then. **Palatable**—tasteful. **Fare**—food provided at table. **Hard fare**—cheap articles of food, which alone a poor person could afford. **Fuel**—wood for burning. **Geese**—kinds of water-birds larger than ducks. **On what is**—on what was a marsh. But water has been drained out of it and apple-trees have been planted on the dry land so obtained. **Orchard**—fruit-garden. **Blossoms**—flowers. **Snared**—caught in a net. **Wild fowl**—untamed birds, who are not anyone's private property. **Fen**—low marshy land. **Which...been drained**—water was taken out of it by means of a drain long ago. **Turnip**—plant with globular root used as vegetable and fodder ("Shalgham" in Hindustani). **Turf**—short grass. **Furze**—an evergreen shrub with yellow flowers. **Moor**—area of open uncultivated land, especially if covered with heath and used for preserving game. **Meadow**—area of grassland, especially kept for hay. **Clover**—low-growing plant with three leaves on each stalk used as fodder for sheep and cattle. **Renowned**—famous. **Privileges**—exclusive advantages. **Set off**—balanced ; regarded as compensation (for the disadvantages mentioned above). **Ranks**—classes of people. **If withdrawn**—if taken away. **Would be missed**—their loss would be felt. **The peer**—the rich nobleman ; earl lord, etc. **Rustic**—villager.

Page 108

Affords—provides. **The artisan**—the skilled workman in industry or trade ; *e.g.* carpenter, blacksmith etc. **Secure**—safe ; free from danger. **Walk**—a place to walk along. **Ill-paved**—not sufficiently paved with stones, or paved with rough and angular stones. **Breaking his neck**—*i.e.* by stumbling against one of the rough and angular stones in the street and having a fall. **Ill-watched**—not sufficiently watched by night watch-men. **Imminent**—immediate. **Knocked down**—*i.e.* by a robber. **Plundered**—robbed. **Scaffold**—temporary platform supported on poles or suspended. It is used by masons and others while building. **A crossing**—the spot where two or more roads cross. **Limbs set**—limbs may have been broken or dislocated because of a fall. These can be set in their proper places by a skilful bone-setter or surgeon.

Ormond—the first Duke of Ormond ; Lord Lieutenant of Ireland. **Extirpated**—completely destroyed. **Banished**—sent away ; destroyed. **Term**—duration. **Annually**—every year. **Salubrity**—health-giving quality.

Orders—ranks and classes. **Derived**—obtained ; got. **Mollifying**—softening ; moderating. **Groundwork**—basis. **Refined**—cultured and polished in manners. **Accomplished**—well-trained or educated in social arts like conversation, music, etc. **Reflect**—ponder over the fact that.

Page 109

Softened—grown more sensitive and kinder. **Ripened**—attained maturity. **A kinder people**—a kinder nation. **Humane**—kind. **Posterity**—future-generations. **Harsher**—more strict. **Bred** —brought up. **Pedagogues**—school masters. **Imparting**—conveying (to the pupils). **Of decent station**—of a good status in society. **Implacability**—not being capable of being easily appeared or brought round. **Hostile**—inimical to one another. **Faction**—discontented, selfish and troublesome group of people within a party. **Scarcely conceive**—hardly imagine.

Whigs—members of a British political party, which unheld the right of Parliament against the sovereign in the 17th and the 18th century. Their place was taken in the 19th century by the Liberals. **Disposed**—inclined, **Murmur**—complain. **Stafford**—an English statesman who was beheaded in 1640. **Suffered**—allowed. **Bowels**—intestines. The Whigs would have liked their political opponent, Stafford's belly to be ripped open, and his intestines taken out of it while he was still alive.

These, then, should have been burnt while he looked on. Then he should have been done to death. Only such extremely painful death of their adversary would have satisfied them. **Tories**—members of the political party opposed to Whigs. They are now known as Conservatives and are opposed to change. **Reviled**—called by all names ; railed at. **Russel**—an English statesman who was beheaded in 1683 for his implication in the Rye House Plot. **The Tower**—the Tower of London. For many years it was used as a prison for important persons like princes, nobles etc. **Scaffold**—platform on which criminals are executed. **The populace**—the common crowd ; the mob. **Of a humbler rank**—belonging to a poorer class of society. **Offender**—one guilty of an offence ; a criminal. **The pillory**—wooden frame in which the head and the hands of criminals were fastened in the past as a punishment. **Brick-bats**—broken bits of bricks used as missiles. **Paving stones**—stones with which a path is paved. The crowd used these also to pelt the criminal in the pillory with. **Cart's tail**—the rear part of a cart. **Imploring**—requesting. **Give it...well**—cause him as much pain as possible. **Howl**—cry loudly. **Coining**—making coins. **Galled**—having painful blisters or swellings. **Spectacle**—sight. **Diversions**—pastimes ; sources of amusement. **Multitudes**—crowds. **Gladiators**—trained professional fighters in ancient Roman shows. **Hack**—chop ; cut roughly or clumsily. **Deadly**—likely to cause death. **Combatants**—fighters ; gladiators. **Seminaries**—places favourable to the production of.

Page 110

Assizes—periodical sessions of High Court Judges held in every country of Britain to try civil and criminal cases. **Lean and yellow culprits**—the criminals had grown thin and pale in the prison because of the infectious diseases they caught there. **Cells**—prison-cells. **The dock**—enclosure for a prisoner in a criminal court. **Stench**—over-powering nasty or foul smell. **Pestilence**—(infection of) fatal epidemic or disease. **Avenged them**—enabled (them, the prisoners) to wreck vengeance on. **Signally**—notably. **Bench**—the judges of the High Court who heard the case. **Bar**—the lawyers. **Jury**—body of persons, usually twelve in number, who swear to give a true decision about facts in a case in a court of law. **Misery**—extreme suffering. **Compassion**—pity. **Factory-child**—a child who works in a factory. There were already in Macaulay's time laws about the hours of work etc. of such children. **The Hindu-widow**—laws were enacted forbidding the committing of "sati". **The negro-slave**—they were treated in European countries as worse than sheep or cattle ; but subsequently laws were enacted abolishing slavery. **Pries**—makes a careful search of. **Which pries into...emigrant ship**—this was done to make sure that the water etc. was not infected. **Emigrant ship**—a ship carrying emigrants, or those who left Britain with the intention of settling in some other country. **Winces**—shown by a bodily movement or loss of composure that one feels bodily or mental pain. **Lash**—blow or stroke given with a whip. **Hulks**—prison-ships. **Government**—control. **Ridiculous**—causing laughter. **Deplorable**—lamentable. **Annals**—records ; history. **Abhorred**—hated. **Inflicted**—given ; imposed. **Reluctantly**—unwillingly. **Moral change**—change in the outlook regarding what is right or what is wrong.

Evidence—proof. **Image to themselves**—think of. **The Stuarts**—the Stuart kings from James I to Queen Anne (1603 to 1707). **Moving forward**—progressing. **Looking back**—thinking of the past. **Tender regret**—a soft feeling of sorrow that period has gone by. **Propensities**—tendencies. **Inconsistent**—the opposite of each other. **As they may appear**—although they may appear. **Resolved into...principal**—interpreted in such a manner as to show that they are based on the same principle. **Spring**—arise. **State**—condition.

Page 111

Stimulates—rouses ; excites. **Surpass**—make more progress than. **Makes us over-rate...happiness**—makes us feel that they were happier than they actually were. **Discontented** dissatisfied. **Constantly...constantly improving**—society is constantly improving ; yet we are dissatisfied with this progress and look to the past, which was backward in comparison to the present. **Contrive**—devise or think out new things. **A too...**

the past—a much more favourable judgment of the past than it deserves. **Caravan**—company of persons travelling together for safety across a desert. **Far in advance**—in the far-away distance ahead. **In the rear**—in the backward direction, from which the caravan came. **Semblance**—something resembling. **The semblance waters**—is the mirage. **Hasten**—move very quickly. **But**—except. **Illusion**—deception. **To haunt**—to be always present in the mind. **Barbarism**—uncivilized state. **Opulence**—abundance ; wealth. **Resolutely**—in a determined manner. **Chase**—pursue. **Mirage**—illusion of water in the desert. **Chase...backwards**—make a serious study of the condition of society in the past ages. **Recede**—go back. **Fabulous**—existing only in fables ; not a part of recorded history. **Antiquity**—remote past. **Golden age**—an ideal age, when all were happy. **Were destitute of**—did not possess. **A footman**—a liveried man-servant. **Raise a riot**—cause a great disturbance. **Work-house**—public institution for homeless people. **Gentry**—the class of gentlemen. **Pestitential**—infected or spreading infection. **Guiana**—a country in America.

Page 112

Outstripped—surpassed in progress (by the future generations). **Envied**—*i.e.* the future generations will envy us. They will consider us happier than they themselves will be. **Miserably paid**—very much ill-paid. **Sanitary**—aiming at the protection of health. **Confined**—limited. **Confined by a few**—enjoyed by only a few. **Diligent**—hard-working. **Thrifty**—of economical habits ; not extravagant. **The mode**—the general manner. **To assert**—to say ; to maintain. **Bound**—united. **Grind the faces of**—exploit economically. **Envy**—feel a bitter desire for. **Splendour**—magnificence.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. The ground-work of the character has indeed been the same through many generations, in the same sense in which the ground-work of the character of an individual may be said to

be the same when he is a rude and thoughtless school-boy and when he is a refined and accomplished man. **(Page 108)**

Context. This extract is taken from *Civilization and its Effects on the Mass of the People* by Lord Macaulay.

Explanation. Having spoken about the material benefits that civilization has brought the people of Britain, Macaulay says that it has brought them moral benefits, too. The basis of these benefits is that civilization has modified or softened the national character of the Britishers. They are not harsh and cruel now as a people, as they were in the seventeenth century, for example, they have developed sympathy and fellow-feeling. But that is not to say that their national character has changed fundamentally. The ground-work or basis of that character is the same, but with the passage of time they have grown mature, and maturity has brought with it sympathy and fellow-feeling. There is no contradiction involved in all this. We may cite the example of a human being. As a school-boy he is generally rude and unmindful of the consequences of his actions. But, when he grows to be a mature adult, he is refined in his manners and gives the impression of being an accomplished gentleman. But his character has not changed fundamentally. The ground-work of that character is the same as it was in his boy-hood.

2. The implacability of hostile factions was such as we can scarcely conceive. Whigs were disposed to murmur because Stafford was suffered to die without seeing his bowels burned before his face. Tories reviled and insulted Russel as his coach passed from the Tower to the scaffold in Lincoln's Inn Fields. **(Page 109)**

Context. This extract occurs in Lord Macaulay's essay *Civilization and its Effects on the Mass of the People.*

Explanation. Macaulay says that civilization has had a mollifying influence on the character of the British people. But their ancestors were harsh and cruel. While substantiating this statement by examples, from the behaviour of the Britishers of the seventeenth century, he says that political parties then were very inimically disposed towards one another. We cannot even dream of the sort of animosity that existed among them. The two main political parties then were Whigs and Tories. Each of them not only wanted the members of the other to be wiped out of existence but it wanted their death to be as painful as possible. For example, Stafford, an English statesman who was a Tory, was beheaded in 1640. The mere fact of his death did not satisfy his political adversaries, the Whigs. They would have been satisfied only if his belly had been ripped open and his entrails taken out and burned before his face, while he was still alive. No one in Macaulay's time could even think of meting out such inhuman treatment to his political opponent. Also, the way the people of the seventeenth century in Britain insulted those belonging to a rival political party is revolting to the Britishers of the nineteenth century. Russell, who was an English patriot was involved in the Rye-House Plot. After being confined in the Tower of London for some time, he was sentenced to death. While he was being taken in 1683 from the Tower to Lincoln's Inn Fields to be executed there at the scaffold, his political opponents, the Tories, insulted him, railed at him and called him bad names. No Britisher would treat in the 19th century a political opponent like this, least of all one who was being taken to be executed.

3. At the Assizes the lean and yellow culprits brought with them from their cells to the dock an atmosphere of stench and pestilence which sometimes avenged them signally on bench bar and jury. But on all this misery, society looked with profound indifference. **(Page 110)**

Context. This extract is taken from *Civilization and its Effects on the Mass of the People* by Lord Macaulay.

Explanation. Macaulay says that the Britishers in the nineteenth century are kind and humane because of the mollifying influence of civilization on their national character. But their ancestors in the seventeenth century were harsh and cruel. They were indifferent to human suffering. Along with several other examples to illustrate this statement Macaulay cites the example of the condition of the prisons in that century. The prisons, he says, were the breeding grounds for all kinds of crime and disease. The prisoners caught the infection of various contagious diseases there so they grew thin in body and their faces grew pale. When they were summoned to the assizes, or the periodical sessions of High Court judges in their respective countries, they brought with them the infection of the diseases to which they had fallen a prey in the prisons. Sometimes the judges, the lawyers and the members of the jury caught the infection and fell ill. Thus, in a way, the prisoners wrought vengeance on all these people to whom their suffering in prison was due. But the people then were so callous (unfeeling) that they were not touched by all this human suffering.

4. But the more we study the annals of the past, the more shall we rejoice that we live in a merciful age, in an age in which cruelty is abhorred and in which pain, even when deserved, is inflicted reluctantly, and from a sense of duty.

(Page 110)

Context. This extract is taken from *Civilization and its Effects on the Mass of the People* by Lord Macaulay.

Explanation. Macaulay says that the people of Britain were cruel and callous in the past but their character has been softened under the influence of civilization. They are now kinder and more merciful. It is true that mercy should be controlled by reason. But the more they ponder over the conditions that prevailed in Britain in the past the more will they feel happy. In the past, far from sympathising with suffering humanity, they enjoyed sights like that of gladiators hacking each other to pieces or the bellies of offenders being ripped open and their entrails being burned while they still lived. Even gentlemen were not ashamed of beating their wives. But in the nineteenth century they are merciful and kind. Laws have been enacted to protect the factory child, the Hindu widow and the negro slave. Efforts are being made to save even the lives of murderers. No doubt pain is inflicted on offenders as a punishment, but even this punishment is inflicted unwillingly, and because it is the duty of the authorities concerned to do so, no one is now indifferent to human suffering.

5. But, in truth there is constant improvement precisely because there is constant discontent. If we were perfectly satisfied with the present, we should cease to contrive, to labour and to save with a view to the future. And it is natural that, being dissatisfied with the present, we should form a true favourable estimate of the past. **(Page 111)**

Context. This extract is taken from Lord Macaulay's *Civilization and its Effects on the Mass of the People.*

Explanation. The author says that it is strange that we constantly look to the past, with tender regret, although we are constantly progressing and our condition is growing better and better. The reason for this, according to him, is that man is never contented with his present. But he goes on to say that this discontent is good for us. If we were satisfied with our present condition, we would not try to make inventions and discoveries for our good. We would not labour hard to improve our condition in every respect. Nor would we save anything in order to make our future more comfortable. But we do all this and it results in our constant progress. Thus our progress is due to the fact that we are discontented with the conditions in which we are. Another result, too, follows from this discontent. It is that we form a too beautiful picture of the past. Since we are not satisfied with the present, we are apt to ignore the hardships under which people lived in the past.

6. A similar illusion seems to haunt nations through every stage of the long progress from poverty and barbarism to the highest degree of opulence and civilization. **(Page 111)**

Context. This sentence occurs in *Civilization and its Effects on the Mass of the People* by Lord Macaulay.

Explanation. According to Macaulay mankind has been constantly progressing. But it is a fact of human psychology that man is never satisfied with the condition in which he is. Therefore, we always look to the past with a feeling of regret. This means that we are under an illusion, which is similar to that of a traveller in a desert. He feels thirsty. Where he is at a particular moment there is nothing but dry sand. When he looks far ahead of him or far behind him he sees something like water. But the fact is that there is no water there. His seeing something like water there is only an optical illusion. It is a mirage. Similar is the case with human beings. Being discontented with the present they find no joy in it. So they seem to feel that in the past people were happier, though the fact is that their condition was miserable rather than happier. We know that in the remote past men were poor and uncivilized. They were cruel and callous. But with the passage of time they became more and more civilized, till they reached the present stage, when they are kind and merciful. They enjoy better health and prosperity. They are also far richer and enjoy many comforts and luxuries. Yet, strangely enough, they think that people in the past were happier.

7. But if we resolutely chase the mirage backward we shall find it recede before us into the regions of fabulous antiquity. **(Page 111)**

Context. This sentence occurs in *Civilization and Its Effects on the Mass of the People* by Lord Macaulay.

Explanation. The author says that mankind is constantly progressing. In every age people are richer and more civilized than in the age immediately preceding it. But since man is never satisfied with what he has, he looks to the past with a feeling of tender regret, wrongly thinking that people then were happier than he. In this respect he resembles a traveller in a desert. He feels thirsty but just where he is there is nothing but dry sand. Looking back, he suffers from an optical illusion. He sees something like a lake at a place where from he has just come. He travels back, but finds there nothing but dry sand. But he looks back from that spot, too, and sees something like a lake still farther back and so on, till he reaches the limit of the desert without finding water. Similarly, if we study the history of the age immediately preceding ours, we shall find that people then were not so well off as we. Then we shall think that in the age preceding that people were happier. But a close study of the history of that age, too, will reveal that the people then were far more unhappy than we are. In this manner we shall consider still earlier ages, one after the other, to have been the golden ages for man; and a careful study of the history of each age will show the facts to have been the contrary to what we have supposed them to be. Considering, in this manner, one earlier age after another, we shall come to the remote past, of which there is no account in recorded history, but which is talked of only in legend and fable. But nowhere shall we come across a golden age or an age in which people were happier than we are.

D. QUESTIONS AND ANSWERS

Q. 1. What are the effects of the progress of civilization on the poorer classes of Britain ?

Ans. The progress of civilization has made the life of a section of the poorest classes of Britain less comfortable. In the seventeenth century much land was marsh, forest or heath. Most of it was common by law. The poor peasant could build a hut there to live in. He could get fuel from the forests for winter use. He could hunt wild fowl on the marshes and cut turf on the heath for his sheep and cattle. But he cannot enjoy these comforts any more, as most of the land has been brought under cultivation. Marshes have been drained and turned into cultivable land.

But the progress of civilization has brought many blessings, also which are enjoyed by the rich as well as the poor. Improved means of transport and communication have shortened distances. With better roads, and lighting arrangements, and a better night-watching system, it is safe and enjoyable to travel along roads and streets even at night. People enjoy far better health as a result of the advances in the fields of surgery and medicine. Wounds are healed far more quickly and bones set with far greater skill than in the past. As a result of the tremendous improvement in public health the death-rate has gone down considerably. The death-rate in London in a normal year in the seventeenth century was as high as that in a year of cholera in the ninteenth century.

Points to remember

1. In the past much land was common. Its free use provided the poor peasant with many physical comforts.

2. With the progress of civilization he has lost those comforts as most of that land has been brought under cultivation.

3. But, at the same time, civilization has brought many blessings :

(*a*) improved means of transport have shortened distances ;

(*b*) travelling is safe ;

(*c*) with the progress in the fields of surgery and medicine public health has improved ; and

(*d*) the death-rate has gone down considerably.

Q. 2. What has been the influence of civilization on the national character of England ?

Or

"The public mind of England has softened as it has ripened." Discuss.

Ans. The progress of civilization has had a softening effect on the national character of England. Growing mature with the passage of time, the public mind of England has grown kinder. Englishmen have, on the whole, also grown wiser. In the past, for example in the seventeenth century, Englishmen were less humane and kind than in the ninteenth century. Masters beat their servants, school masters beat their pupils and well-bred gentlemen were not ashamed of beating their wives. People, on the whole, lacked tolerance. Members of one political party exalted in the death and digrace of those of a rival party. A criminal put in the pillory did not evoke sympathy. On the other hand, the public pelted him with stones and brick-bats. Another cruel mode of punishment was to tie an offender to a cart's tail and the people gathered around enjoyed the sight, as the poor fellow cried aloud. They also enjoyed seeing gladiators fight and cut each other to pieces.

There was mucn human misery around but people were indifferent to it. The condition of prisons was like that of hell. They were hot-beds of crime and disease. No wonder that the prisoners grew thin and pale. But by the nineteenth century Englishmen had grown compassionate. They got laws enacted to protect the factory child, the Hindu widow and the negro slave. They made sure that the water stored in a ship that left the shores of England was free from infection. They gave physical punishment to the guilty reluctantly and from a sense of duty. They saw to it that even a thief in prison was well-fed and not over-worked. As compared to the past the nineteenth century in England was certainly an age of mercy in which cruelty was hated. All forms of human suffering evoked public sympathy.

Points to remember

1. Civilization has had a softening influence on the national character of England.

2. In the seventeenth century Englishmen were cruel and merciless. They enjoyed inflicting pain on human beings and seeing them being physically tormented.

3. They were indifferent to human suffering.

4. But in the ninteenth century Englishmen were kind and merciful. They tried their best to alleviate (lessen) human suffering.

Q. 3. Why, according to Macaulay, does society look back to the past with tender regret, although it progresses constantly ?

Ans. Macaulay says that with the progress of civilization English society has progressed. Life is far more comfortable than it was in the past and Englishmen have grown kinder and more merciful because civilization has had a softening influence on their national character. The fact is that, with the passage of time, society constantly makes progress. But, strangely enough, people look to the past with tender regret. They wrongly believe that people then were happier than they are themselves. Why is this so ?

Macaulay says that human psychology is such that man is never satisfied with the condition in which he is. This discontent makes him work hard to surpass the people of the past, but, at the same time, it makes him have an exaggerated notion of their happiness. For this reason the people of England in the nineteenth century regarded the reign of Queen Elizabeth I (the 16th century) as the Golden Age of England. But we know that in that age even noblemen did not have the comforts which were enjoyed by servants and the other people of the lower classes in the 19th century. According to Macaulay man in this respect is like a traveller in a desert. When the latter feels thirsty and looks ahead of him or behind him far into the distance, he sees something like a lake, though there is no water there. It is only an optical illusion, which we call a mirage. Similarly, being discontented with the present, we think that the people in the past were happier. This will be true of the future age also. Macaulay foresees that the Englishmen of the twentieth century will lead far more comfortable lives than those of the Victorian Era and yet they will think that the people in that Era were happier than they.

Points to remember

1. With the passage of time society progresses constantly.

2. But, in spite of this progress, man thinks that people in the past were happier than he.

3. This is so because man is never satisfied with the condition in which he is.

4. For this reason Englishmen in the ninteenth century regarded the sixteenth century as the Golden Age of England and those in the twentieth century will regard the Victorian Era as the time when Englishmen were happier than they.

Q. 4. Sum up in your own words what Macaulay says in "Civilization and its Effects on the Mass of the People".

Ans. See *Analytical Summary* above.

19. THE STAGES OF INDUSTRIAL PROGRESS

A. ANALYTICAL SUMMARY

The Four Stages. Industrial development has passed through the following four stages :—

(*1*) *The household stage.* At this stage all the necessities of the family are supplied within the household. There is no system of exchange. Division of labour is also absent. Primitive communities were at this stage. The nomads of Central Asia are still at this stage.

(2) *The handicraft stage.* At this stage skilled workers make special articles to meet the demand of the community. Although in the simplest instances the craftsman makes the whole article, he has to depend on others for the supply of the raw material. So the division of labour emerges. Some form of money is used as a means of exchange. The market is restricted as the craftsman works for his immediate neighbours. There is localisation of industries, as some localities are best-suited for the production of certain articles. The craftsmen depend on merchant middlemen for the supply of raw material and the marketing of the finished articles.

(3) *The domestic stage.* At this stage there is elaborate division of labour, each worker performing a certain process in the manufacture of the article. The workers own or rent the workplace and procure their own tools. Since they are very poor, they are not properly accommodated and provided with all the necessary machinery.

(*4*) *The modern factory stage.* At this stage machinery and non-human motive power are used in production. The workers or the merchant middleman of the domestic stage cannot provide the capital needed under the system. Therefore, there arises the capitalist in the modern sense, who can provide the capital and the motive-power for the machinery. He builds the factory and hires the labour. Under this system the cost of production per unit is very much reduced. The division of labour becomes very elaborate. The factory system in England started in the second half of the eighteenth century, and in the early ninteenth century more extensive factories could be erected because of the perfection of the steam-engine. By the end of the century there was a distinct tendency towards the integration of industry.

All stages survive at present. Even in the most industrialized countries all these four stages exist at present. But, since production is generally machine production, the character of the economy is not seriously affected by the survival of the other three stages.

Division of labour. At each successive stage of industrial progress division of labour becomes more elaborate. Because of it work loses all interest for the workman, as it is reduced to only a mechanical routine. Two pleas are made in this connection : (**i**) the workman should make the whole article and experience the joy of creation, and (**ii**) his hours of work should be limited so that he can have enough leisure to compensate for the strain of monotonous employment. The latter argument is more sound, because (*a*) machine-production has numerous advantages, and (*b*) a workman needs leisure to discharge his social and political duties as a citizen of a modern democracy.

Division of labour, localisation of industry and free trade. (**A**) If each district specialises in the production of the commodity for which it is best suited, it is called localisation of industry ; which is, therefore territorial division of labour. (**B**) (**i**) The idea of free trade was conceived by Cobden. It means each country specialising in some field of production and exchanging its goods for those produced in other countries. Thus it means international division of labour. (**ii**) Britain seemed to be the manufacturing country of the world in the middle of the nineteenth century. So it was suggested that it should import food in exchange for its manufactured goods. But, later in the century it became clear that some other countries also could manufacture goods. Some political considerations also stood in the way of the international division of labour. (**iii**) But it is obvious that the whole of mankind stands to gain if commodities are exchanged freely among all countries.

(C) From the above it is clear that division of labour, localisation of industry and free trade are three aspects of the same principle.

B. WORD-NOTES AND EXPLANATIONS

Page 113

Primitive—of the earliest times. **Community**—people living in one place, district or country taken as a whole. **Division of labour**—the system of production under which an article is produced by many workers, each of them producing a very small part of it usually with a machine. **Point**—stage. **Largely**—mainly. **Geographical considerations**—considerations of situation, climate, natural resources, etc. **Nomads**—members of a tribe with no fixed home but wandering from place to place. **Rely**—depend. **Flocks and herds**—*i.e.* sheep and cattle. **Have to move**—*i.e.* from one pasture to another. **Consumed**—eaten up by their sheep and cattle. **Wants**—needs. **Pastoral life**—the sort of life lived by shepherds. **Adult**—grown up person. **Operations**—pieces of work. **Mode**—way ; manner. **Inducement**—motive. **Make accumulations**—hoard up commodities. **Contact**—touch. **Rarely**—not often. **Occurs**—takes place. **Persistence**—continuation. **Vigorous**—strict ; difficult. **Exceptional**—occurring very rarely.

Skilled—having a special skill, generally developed by training. **Provision**—supply. **Raw-material**—the material from which finished goods are manufactured ; *e.g.* cotton is the raw material for cotton-cloth. **Consequently**—as a result of this. **Emerges**—comes into view. **Elaborate**—minutely worked out. **Complicated**—not simple ; intricate. **Apparent**—obvious ; clear. **Craftsman**—skilled workman. **Immediate**—nearest. **Estimate**—judge. **Restricted**—limited.

Page 114

Localities—areas. **Specialise in...of these**—make the articles for which they are best suited and no others. **Industries...localised**—the localities best suited for the production of certain articles which produce only those articles. No other locality produces those articles. **Extended**—spread over a large area. **Subject to**—depending upon ; controlled by. **Middlemen**—merchants intervening between the producer and the consumer. **Marketing**—selling or buying in a market. **Adam Smith**—father of the science of economics His book "The Common-wealth of Nations" is a classic on the subject. **Classical example...labour**—Adam Smith gives an example of the division of labour by referring to the making of a pin in a small manufactory he visited. Eighteen workers co-operated in its making, one straightening the wire, another cutting it into pieces of uniform length, a third putting a fine point on one end of every piece of the cut wire, and so on. **So much**—a certain amount. **Manufactory**—workshop where certain articles are produced. **Indifferently accommodated with**—not well supplied with. **Normally**—generally. **Procured**—managed to get. **Tools**—instruments with which they worked to produce the articles.

Gave place to—was followed by. **Survivals**—being still in existence. **Home-baking**—preparing bread at home. **Welsh**—of Wales. **Highlands**—high mountainous country.

Page 115

General—common. **Modify**—make changes in. **Is in the ascendent**—is rising ; is spreading. **Transition**—gradual change. **Explained**—accounted for. **Motive power**—Energy that makes machines work ; *e.g*, steam or electric power. **Application**—use. **Necessitated**—made necessary. **Outlay**—investment of money. **Persist in**—continue. **Multiplication**—repetition. **Thereby**—by that means.

Capitalist—one who could afford to invest capital *i.e.* the money with which a business was started. **Install**—place ; fix machinery in position for use. **Provide**—make available ; supply. **Textile**—of weaving. **More extensive**—spread over a larger area. **Tendency**—inclination. **Integration**—combining. **Apparent**—clear. **Distinct**—different ; separate. **Output**—quantity of goods etc. produced.

Successive—coming one after another. **Conception**—idea. **Instances**—cases. **Mechanical routine**—fixed and regular mechanical processes.

Page 116

Is empty...interest—in which the worker cannot get interested. **Palls**—bores. **Monotony**—repetition of the same processes. **Restore**—bring back. **The joy...creation**—the joy that the artist, experiences after creating a work of art. **Exercising...Initiative**—taking the first or introductory step. **Infinitesimal**—infinitely small. **Strain**—exertion. **Monotonous employment**—doing some work in which the same processes are to be repeated. **Precedence**—preference ; the prior claim.

Territorial...labour—a certain locality specializing in the manufacture of the commodity for which it is best suited because of its natural resources, climatic considerations etc. **Secure**—get. **Free trade**—the meaning of this term is explained on Page 300. **Conceived**—thought of. **Richard Cobden**—a great economist. **In some direction**—in some particular field. **Directed by**—depending upon. **Marked out**—accepted. **Contended**—argued.

Page 117

Were revealed—became known. **Considerations**—facts thought of as reasons. **Impede**—hinder ; get in the way of. **International division of labour**—every country producing the commodity or commodities for which it is best fitted and importing, in exchange for them, the other commodities it needs from the other countries. **Contested**—argued against. **Frontiers**—boundaries ; barriers. **They**—political frontiers. **Its rules**—the rules regarding the flow of trade. **Alterations**—changes. **Course**—direction.

C. EXPLANTIONS WITH REFERENCE TO THE CONTEXT

1. It has in many instances reduced work to a mere mechanical routine, which is empty of any interest and palls by its dull monotony. **(Page 116)**

Context. This sentence occurs in *The Stages of Industrial Progress* by J.F. Rees.

Explanation. The author says that division of labour starts at the second or the handicraft stage of industrial development and grows more and more elaborate at the successive stages. In the modern factory system it has become so elaborate that it has given rise to certain disadvantages also. Every workman makes an infinitesimally small part of an article. He does not generally make it with his own hands but uses a machine to make it. He goes on making the same part every day and every moment of the working hours of every day. Doing so, the workman also behaves like a machine. His work is just a mechanical routine. Since he neither uses his initiative nor make the whole article, he does not find his work interesting. Ever repeating the same process, without even the slightest variation, he finds his work monotonous and dull. He, therefore, grows sick of it.

2. Division of labour and localisation of industry are really two aspects of the same general principle. Localisation, may be called territorial division of labour, each district specialising in the production of the commodity for which it is most suited. **(Page 116)**

Context. This extract has been taken from *The Stages of Industrial Progress* by J.F. Rees.

Explanation. By division of labour we mean that an article is not made by one workman but by many, each of them making a part of it. Under the modern factory system, each workman makes an infinitesimally small part of an article with a machine. Now, it is sometimes found that a particular district is best suited for the production of a particular commodity, because of its location, natural resources and so on. That district therefore produces that commodity only and none else. Likewise, each of the other districts specialises in the production of the commodity for which it is best suited. This is called localisation of industry. Obviously, it is the principle of the division of labour applied to territory. Thus under the division of labour every worker makes a part of an article while under the localisation of industry, each district makes one particular article. Hence division of labour and localisation of industry are two aspects of one and the same general principle.

'Free - Trade'

3. The flow of trade does not recognise political frontiers, because they have been drawn without reference to its rules and the constant alterations in its course as industry develops. 111 **(Page 117)** 14/11

Context. This is the last sentence of *The Stages of Industrial Progress* by J.F. Rees.

Explanation. Localisation of industry is an extension of this idea of division of labour. Free trade, which means each country specialising in the production of the commodity for which it is best suited, is a further extension of the same idea. Under free trade each country would import from the others the commodities it needed in exchange for the commodity it produced. Free trade would be beneficial to all mankind. But political considerations were allowed to stand in its way. Thus a free exchange of commodities among countries was hindered. But the flow of trade has its own rules. The most important of them is that notions are interdependant, because none of them can produce all the commodities it needs. These rules are the result of natural necessities and compulsions. But political frontiers are man-made. So the flow of trade does not recognise them ; that is, the flow of trade cuts across political frontiers.

D. QUESTIONS AND ANSWERS

Q. 1. Write a note on each of the four stages through which industry has passed, according to J. F. Rees.

Ans. According to J. F. Rees industry has passed through four stages : the house hold stage, the handicraft stage, the domestic stage and the modern factory stage.

At *the household stage* all the necessities are supplied within the household. So there is no system of exchange. There is no division of lobour either. Primitive communities were at this stage. It depends mainly on geographical conditions whether communities progress beyond this stage. The nomads of Central Asia are in such geographical conditions that they are still at the household stage. Their pastoral life supplies them with food, clothing and shelter. They rarely come into contact with the outside world and they need not make accumulations. But such an instance is rare.

At the second, or *the handicraft* stage, skilled workers make special articles to satisfy the needs of their immediate neighbours, whose needs they can easily estimate. The craftsman may sometimes make the whole article, but, generally, several workers co-operate to make an article, each of them making a part of it. Thus division of labour comes into existence at this stage. As trade develops, there is localisation of industries, because certain localities specialise in the production of the commodities for which they are best suited. The worker becomes dependant on the merchant or the middleman for the supply of the raw material and the marketing of the finished goods.

Then comes *the domestic stage*. At this stage the workers own the work-place or rent it. They own the tools, which they procure themselves. Since the workers are poor, they may not be properly supplied with the necessary machinery. Adam Smith has illustrated division of labour by referring to the pin-makers. Those pin-makers were working under the domestic system.

The fourth stage is the modern *factory system*, which came into existence in the second half of the eighteenth century. At this stage machinery and non-human motive-power are used. The cost of production per unit of a commodity goes down considerably, as the machine can multiply a simple process any number of times. The merchant middleman of the domestic stage is replaced by the manufacturer in the modern sense or the capitalist, who can afford to install machinery and provide the non-human motive-power. He builds the factory and hires labourers whom he pays wages.

By the end of the nineteenth century the steam-engine was perfected. As a result, more extensive factories were built. By the end of the nineteeth century there was a noticeable trend towards the integration of industry, by which we mean that a single control is exercised over a series of processes which were originally separate. The steel-works is an instance of this. It provides itself with its own ore and coal and controls the output of the articles in which steel is used.

At the factory stage division of labour becomes elaborate. The worker makes a very small part of an article with a machine, always repeating the same mechanical process. Thus his work becomes dull and he does not experience the joy of creation.

Industries become more and more localised at this stage, Also economists think of the uses of free trade.

Q. 2. Write short notes on :

(a) Divsion of labour

(b) Localisation of industry

(c) Free Trade.

Ans. **(a)** Division of labour ~~emerged~~ appeared in the second, or the handicraft stage of industrial development, when two or more skilled workers were needed to make one article. Each worker made a part of it. Division of labour became more and more elaborate at the domestic stage. It has become the most elaborate at the modern factory stage. Now the worker makes, or uses the machine to make a very small part of an article. He repeats the same mechanical process every working day and every moment of the working hours.

This has made the worker's life ~~monotonous and~~ dull. He no longer experiences the joy of artistic creation, as he did when he made the whole article. These are the disadvantages of the division of labour, which has otherwise proved very useful in production. It is however, being felt that the hours of labour should be limited, so that the worker may have sufficient leisure to relax and repair the damage done by the strain of monotonous employment. Leisure will also enable him to discharge his social and political duties as a citizen of a modern democracy.

Localisation of Industries

(**b**) When we say that industries have become localised, we mean that each district specialises in the production of the acticle or articles for which it is best suited, because of its situation, natural resorces, etc. Each district purchases from the other districts the articles produced by them for the money it gets by the sale of the article or articles produced by it. Thus localisation of industry may be called territorial division of labour. It is easy to see that division of labour and localisation of industry are two aspects of the same principle.

(**c**) The same principle may be applied to the nations of the world. Each nation may specialise in the production of the articles for which it is best suited because of its natural resources, and other geographical conditions. Then there should be a free exchange among the nations of the commodities produced by them. This is called free trade, which was conceived by Richard Cobden. It means international division of labour.

The idea was appreciated in Britain, because in the middle of the nineteenth century that country seemed to be marked out to be the manufacturing country of the world. So it was said that Britain should import food from the other countries and pay for it in the articles it manufactured. But later on it was discovered that some other nations too had the potential for industrial production. Also, there were some political considerations. The result was that international division of labour did not come about. But it goes without saying that free trade is in the best interests of humanity and political considerations should not be allowed to interfere with it.

Points to remember

1. (*a*) By division of labour we mean that many workers co-operate to make an article, each of them making a part of it.

(*b*) Division of labour started at the handicraft stage. It has grown most elaborate in the modern factory stage.

(*c*) It makes the worker's life monotonous and dull.

2. Localisation of industry means territorial division of labour, each district specialising in the production of the articles for which it is best suited.

3. The idea of free trade suggests that **(a)** each nation should specialise in the production of the articles for which it is best suited and **(b)** that there should be a free exchange of commodities between nations. **(c)** Political considerations should not be allowed to come in the way of free trade, as it is bound to prove beneficial for all mankind.

Q. 3. Express briefly in your own words what J. F. Rees says in "The Stages of Industrial Progress".

Ans. See *Analytical Summary* above.

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20. THE VALUE OF WEALTH

A. ANALYTICAL SUMMARY

Two sailors—on an uninhabited coast. Let us suppose two sailors are cast away on an uninhabited island. If they maintain good health and good relations with each other, they will build a house for themselves. They will also come to possess cultivable land. They will store many things for use in future. All these things will be real riches. They will have a claim to an equal share of it.

They divide the land. Let us suppose further that after some time they separate from each other and divide their land equally between themselves.

One of them falls ill. If one of them falls ill at the time of sowing a harvest, he will ask the other to work for him, promising that he will work for him when he gets well, for the same number of hours as he gave him. If he needs this help from the other for several years, what will be their position when the sick man is able to resume work ?

The consequences. (**a**) Considered at a state the two men will be poorer than they would have been if both of them had been able to work. They will be poorer because the sick man's labour will not have produced anything during his sickness and the other man will have devoted less time and attention to his own land than he would have done if he had not had to look after the other man's land also. (**b**) The sickman has pledged his labour to the other man. Also, he will have to pledge more labour to him in return for the food and other articles that he will have to borrow from him. Thus *the relations in which the two men stand to each other will also change.* (**c**) The person who so far worked for both can now rest and force the other to do all his work. (**d**) Thus one man will be commercially rich and the other man commercially poor.

Mercantile wealth. The rich man has mercantile wealth, because he has a claim on the labour of the other. But the real wealth, or the substantial possessions of the two men, taken together, are less than they would have been if both of them had been able to work. *Thus the establishment of mercantile wealth means a decrease in the real wealth.*

The example of three men. (**a**) Let us suppose these are three, instead of two men on the island. Suppose they decide to separate as the two men did in the first example and each farm produces a particular community needed by the other two men also. Let us suppose also that, in order to save the time and labour of all the three, the third man undertakes only to transfer the commodities from one farm to the other. In exchange for this service he gets a share of the goods transferred. If the third man, or the middleman, is honest in his dealings, the community prospers. But, if he grows dishonest, he will hold up the supply of the goods from one farm at the other, till the owner there is in very great need of it and then demand an arbitrary quantity of the goods as his remuneration. If he continues to behave in this manner, he will in time deprive the two men of all their possessions, including their land, and force them to work as his servants. (**b**) He will be commercially very rich while the other two will be poor. (**c**) It is easy to see that this small community of three men is poorer than what it would have been, if the third man, or the middleman, would have behaved honestly.

A question of abstract justice. Thus the question of national wealth is one of abstract justice. If middleman or merchants are honest and just in their dealings, the workers labour faithfully and put in their best, and prosper. If the middlemen are dishonest and exploit the poor worker, he becomes a subject of their tyranny and deceit. He lives a miserably poor life, while the middleman lives a life of luxury. The wealth produced in this case is not only less in quantity but is also a symbol of luxury on the one hand and of misery, exploitation and tyranny on the other. Thus the mere existence of wealth in a nation does not show whether it signifies good or evil for the nation in which it exists. It is important for us to know whether it has been got by good or evil means.

B. WORD-NOTES AND EXPLANATIONS

Page 118

Cast away—*i.e.* because their ship is wrecked. **Uninhabited**—where no other human being lives. **Obliged**—forced or compelled by circumstances. **Maintain themselves**—support themselves ; make both ends meet. **A series of years**—many successive years.

Steadily—at an even pace and without break. **Amity**—friendship. **Build themselves**—build for themselves. **In time**—in due course of time. **Political economy**—social life ; society and its working. **Preservation**—keeping safely. **Possessions**—the property (mentioned above) that they possessed. **Common farming**—cultivating land together ; co-operating in the cultivation of land. **In consequence**—as a result. **Brought under the spade**—cultivated. **Thenceforward**—from that time onwards. **Critical time**—time of dire need ; emergency. (**Time of**) **harvest**—time of reaping the corn. **Ground**—land ; farm. **On mine**—on my land.

Page 119

Disabled man—the man who is unfit for work because of his illness. **Pledge**—promise. **Invalid**—the man disabled by sickness. **Resume**—start once again. **Withdrawal**—lack ; want. **In the interval**—during the period that he was ill. **Toiled**—laboured hard. **Quickened**—sharpened ; here it means re-doubled. **Enlarged need**—greater need for hard work, as the other man has to work on the sick man's farm also, besides his own. **In the end**—ultimately. **Thought**—attention. **The united property**—the property of both taken together.

But the relations...altered—their relations to each other are wholly changed. At first they were equals. Now the man who was sick is almost a servant of the other man. **Widely**—greatly. **Altered**—changed. **Exhausted**—spent up. **Accumulated**—collected. **Stores**—stocks of food, etc.

Valid——enforcibly ; legal. **Secured**——ensured. **Legal measures**—laws. **Hitherto**—so far. **If he chose**—if he liked to do so. **Altogether**—completely. **Redeem**—fulfil, carry out. **The engagements...into**—promises he had made. **Exacting**—taking by force. **To an arbitrary amount**—to the amount that he desires. **Illegality**—anything unlawful.

Page 120

Epoch—period. **Commercially rich**—possessing wealth, which he is in a position to lend and by which he can profit at the cost of others. **Commercially poor**—possessing little or no wealth, and working for the other without getting the full reward for his labour. **No small surprise**—great surprise. **Sparely**—very economically ; satisfying his bare needs with great difficulty. **Recovering**—winning back. **Inequality of possession**——the people not possessing equal amounts of wealth. **Instance**—example. **Deliberately**—intentionally. **Put his life in pawn**—pledge the future comforts of his life. **Present ease**—the comforts he can enjoy at present by borrowing from the other man and so not working. **A political...the real wealth**—the state as a whole possessing less wealth ; a decrease in the national wealth. **Substantial possessions**—concrete articles, which constitute wealth and not merely a claim upon someone else's labour.

Consistent with—in keeping with. **Isolated**—cut off from the rest of the world. **Republic**—state. **Estate**—farm. **Furnishing**—supplying. **Distinct**—different ; separate. **Raise on**—produced in. **Superintend**—manage ; keep a watch over. **Remunerative**—compensating. **Conveyed**—sent.

Page 121

Operations—the various processes of work. **Intercourse**—contact. **The course**—the processes. **With which... entrusted**—which have been given to him (for conveying from one farm to the other). **A period...necessity**—a period when they are very greatly in need of the commodities exchanged through the middleman. **Exacts**—takes under compulsion. **The distressed farmer**—the farmer is in trouble because of his great need. **Ingeniously**—cleverly. **Superfluous**—spare ; not needed at the moment. **Trial**—calamity. **Scarcity**—dearth. **Both**—both the estates. **Proprietors**—owners (of the two estates).

Distinctly—clearly. **Manifest**—clear. **Had the merchant...profits**—if the middleman had been satisfied with the profits that would accrue to him by doing his job honestly and providing the farmers with the commodities at the time of need. **Cramped**—narrowed ; limited. **Consequent on**—due to ; as a result of. **Prolongation**—continuing for long. **Diminished**—decreased. **Accumulated**—collected by and by. **In any wise**—in any way ; in any manner.

Page 122

Granaries—store-houses for grain.

Respecting—concerning. **Resolves itself into**—gets reduced to. **Conclude of**—come to a conclusion about. **Mass**—quantity. **Signifies**—indicates ; stands for. **Moral reign... to it**—*i.e.* whether it has been acquired by good or evil means. **Sternly**—exactly. **Algebraical sign**—the plus or the minus sign 5 and −5, for example, have the same integral value but −5 is less than five. **Indicative of**—showing. **Ingenuities** skill. **Mortal luxury**—sensuous enjoyment that kills the conscience ; dissipation. **Tyranny**—cruelty. **Chicane**—cheating. **Human tears**—human suffering. The worker's life has been miserable because of being exploited by the middleman. **Ill-stored**—not stored in such a way as to be protected from the rain, the wind, etc. **Untimely**—out of season. **Substance**—real.

C. EXPLANATIONS WIH REFERENCE TO THE CONTEXT

1. Considered as a 'Polis' or state they will be poorer than they would have been otherwise : poorer by the withdrawal of what the sickman's labour would have produced in the interval. **(Page 119)**

Context. This extract has been taken from *The Value of Wealth* by John Ruskin.

Explanation. Ruskin gives the example of two sailors wrecked on an uninhabited coast. As long as they worked together they prospered. But after separation one of them fell ill and had to request the other to work on his farm promising to work after his recovery on his farm for the same number of hours as he devoted to his farm. What was the condition when the sick man recovered and was able to resume work on his farm ? If we regard these two men as a state, they are poorer than what they would have been if one of them had not fallen ill. If he had maintained good health, he would have continued to work and raise crops on his farm. Since what his labour would have produced is missing, the small state or "polis" is on the whole poorer.

2. But what I want the reader to note especially is the fact, common to a large number of typical cases of this kind, that the establishment of the mercantile wealth which consists in a claim upon labour, signifies a political diminution of the real wealth which consists in substantial possessions. **(Page 120)**

Context. This extract is taken from the *Value of Wealth* by John Ruskin.

Explanation. The author uses the example of two sailors cast away on an uninhabited island to illustrate how mercantile wealth is established. The man who keeps well all along and works on the farm of the sick man, besides his own, has a claim on the latter's labour, because he (the sick man) has promised to work on the former's farm for as many hours as he spent on his (the sick man's) farm. This is a typical example of how mercantile wealth comes into existence. In the industrial world mercantile wealth comes into existence, because the capitalist exploits poor labourers. His riches consist in a claim upon their labour. Since they are not owners of what they produce, they work half-heartedly. They are not materially well off also. This tells upon their efficiency and they do not produce goods in such a quantity as they would have done otherwise. Though there is much mercantile wealth in the country, as many capitalists are commercially rich, real wealth has decreased in quantity. The wealth of the capitalist consists in a claim upon labour, but real wealth consists of the concrete commodities produced. Their quantity, as explained above, decreases under the capitalist system. It is clear from the example of the two sailors given by Ruskin that, though one of the men is commercially rich, the two taken together are poorer than they would have been if one of them had not fallen ill. In that case the quantity of the crops raised on the two farms would have been much larger. And it is the crops they get from the land that constitute the real wealth of the two men. This real wealth decreases in quantity when one of the men grows commercially rich by having a claim on the other man's labour.

It is clear from what has been said above that, when mercantile wealth is established, the real wealth decreases in quantity.

3. Its real value depends on the moral sign attached to it, just as sternly as that of a mathematical quantity depends on the algebraical sign attached to it. **(Page 122)**

Context. This sentence occurs in *The Value of Wealth* by John Ruskin.

Explanation. Much wealth may exist in a nation, but the mere fact of its existence does not show whether it signifies good or evil for the nation. We should know whether a certain amount of wealth has been acquired by honest or dishonest means. If it has been acquired by honest means, it signifies good for the nation ; if it has been got by dishonest means, it signifies evil for it. Thus it is important for us to know which of the moral signs—honesty and dishonesty—is attached to a given quantity of wealth, just as in Mathematics, we should know which algebraical sign—the plus or the minus sign—is attached to a mathematical expression or a number. We may consider $+5$ and -10. The integral value of -10 is greater than that of $+5$, but the real value of the latter is greater than that of the former. Similarly, a small quantity of wealth, honestly acquired, signifies good for the nation and not a greater quantity dishonestly obtained.

Ruskin illustrates this by the example of the three sailors. If the salior, who acts as the middleman, discharges his duty honestly and supplies the other two with the commodities they need at the right moment, the latter will be able to produce much and he also will get enough quantities of goods as his remuneration. On the other hand, if he holds back the supplies at critical moments in order to extract from the farmers even the last ounce of the goods as his remuneration, he does get richer, but they become miserable. They have to struggle hard and long for a mere existence. They have no sense of permanent gain, as they are obliged to work, in the end, as the servants of the middleman, who has bought up their land. In this case the wealth in his hands signifies evil for a majority of the state's population *i.e.* the two farmers. Similarly, the wealth in the hands of the capitalists is associated with the misery of the poor workers, whom the former exploit. It has been acquired by dishonest means and signifies evil for the nation.

4. Any given accumulation of commercial wealth may be indicative, on the one hand, of faithful industries, progressive energies and productive ingenuities ; or, on the other hand, it may be indicative of mortal luxury, merciless tyranny, ruinous chicane. **(Page 122)**

Context. This extract has been taken from Ruskin's *The Value of Wealth.*

Explanation. Commercial wealth consists in the merchant's or capitalist's claim over the labour of the workers. Ruskin has shown how commercial wealth is established by giving the example of the three sailors. If the sailor who is incharge of the transfer of the commodities from one farm to another is honest in his dealings, and supplies the other two at the proper time with what they want, they will work happily at their respective farms. Since the farms and their produce will belong to them, they will work with zeal and vigour. They will use whatever skill they have developed as farmers to increase production. As a result the farms will yield more and more with the farmers giving them of their best. On the other hand, if the middleman is dishonest and holds back the supplies at critical moments, the farmers will be reduced to misery. He will gradually exact from them the last ounce of their accumulated stores. They will have to face starvation over long periods. As a result of this deceitful and fraudulent behaviour of the middleman, they will lose all initative. Losing interest in their job, they will produce far less than what they would have produced otherwise. All their stores will finally accumulate in the hands of the middleman, who will, in the end, buy up their farms and employ them as servants. The wealth in the middleman's hands in this instance will obviously be the result of the merciless tyranny and ruinous deception perpetrated by him on the workers.

What is true of the three sailors in Ruskin's example is true also of nations. If the workers are not mercilessly and fraudulently deceived by capitalists, they will make full use of their skill and energies and raise production to the maximum limit. If, on the other hand, they are subjected to tyranny and deception by the exploiting capitalists, the wealth in the hands of the latter, accumulated as a result of this exploitation, will be indicative of that tyranny and fraud. But the fabulously rich capitalist lives a life of luxury. He takes even to immoral pleasures. Though he is alive in the physical sense, he is spiritually dead.

5. Some treasures are heavy with human tears, as an ill-stored harvest with untimely rain; and some gold is brighter in sunshine than in substance. **(Page 122)**

Context. This is the concluding sentence of Ruskin's *The Value of Wealth.*

Explanation. The mere fact of the existence of wealth in a nation does not show if it signifies good or evil for it. If it has been acquired by honest means it signifies good for it, but, if it has been acquired by dishonest means, it signifies evil. An instance of the latter case is the accumulation of mercantile wealth by dishonest means. The capitalist or the middleman exploits the workers. He makes them labour hard, but they receive the wages that enable them barely to keep body and soul together. They do not get an adequate return for the hard labour they put in. Sometimes they starve. They do not enjoy life, but, on the other hand, are always sad and morose on account of their poverty. No doubt they produce wealth but it gets accumulated in the hands of the capitalist. Though this accumulated wealth dazzles everyone, we cannot ignore the fact that with it are associated the tears and the sufferings of the poor workers. It is like impure gold, which, when polished, glitters in the sun, giving the false impression that it is pure gold. Though its existence gives a false impression of a nation's prosperity, mercantile wealth, likewise, is heavy with the tears shed by poor exploited workers who produced it. It is like valuable crops which are not properly stored and so, when it rains out of season in Autumn, get drenched and spoilt.

All this is borne out by Ruskin's example of the three sailors. The one who works as the middleman for conveying the commodities from one farm to the other exploits the helplessness of the farmers by withholding the supplies of essential commodities at critical times. This reduces the farmers to misery, but enriches the middleman so much that he, in the long run, buys up both the farms and employs the farmers as his servants. He then pays them a bare subsistence wage. They lose much of the interest in life and there are tears in their eyes. All that they produce is accumulated in the hands of the middleman and it is indicative of the tears and sufferings of the exploited farmers.

D. QUESTIONS AND ANSWERS

Q. 1. What is meant by mercantile wealth? How

is it established ? How does its existence affect national wealth ?

Or

What is the economic problem posed by Ruskin in "The Value of Wealth" ?

Or

How is capitalism established ? What are the results of its establishment ?

Ans. Ruskin discusses a vital economic problem in *The Value of Wealth*, *viz.* capitalism and the consequences of its establishment. Capitalism comer with the establishment of mercantile or commercial wealth, which constitutes a claim on labour.

How mercantile wealth comes into existence is illustrated by Ruskin with the help of a simple example. He asks us to imagine that two sailors are cast away on a coast, where no other human being lives. If they continue to have good health, they will build for themselves a house to live in. They will also cultivate land and in time come to possess a store of grains and some other crops. The house, the cultivated land and the stores will constitute their wealth. Now, suppose, being dissatisfied with their common farming, they decide to separate from each other and divide their assets between them. Then each will possess besides other things, a farm equal in area and productivity to that of the other. Again, suppose one of them falls ill at a critical time *e.g.* of sowing or harvesting. He will ask the other to work on his farm, but the other will agree to do so only if the sick man promises to work after his recovery on the other man's farm for exactly the same number of hours as the latter spends on his farm. If the sick man's illness continues, he will go on promising the other man to work for more and more hours on his farm in return for the time the latter spends on his (the sick man's) farm.

When the sick man gets well, the other man will have a claim on many hours of the former's labour. In other words, he will be commercially rich and the man who was ill will be commercially poor. *The claim on someone else's labour constitutes mercantile wealth.*

In the above example the other man worked perhaps for more hours a day and more vigorously on both the farms during the time that the sick man was away. But he could not have worked exactly as much as both of them could have done. Thus the crops yielded by the two farms will be less in quantity than what they would have been if the sick man had not fallen ill. If we regard the two men as a small nation, their wealth on the whole has decreased in quantity. This shows that *with the establishment of mercantile wealth national wealth decreases in quantity.*

Ruskin makes his point clearer by supposing that three men instead of the two are wrecked on the uninhabited coast. While two of them work on their respective farms situated some distance from each other, the third undertakes to convey the goods raised on one farm to the other in return for some part of the goods conveyed as his remuneration. If he supplies the other two at the proper time with what they need, normal production at the farms will go on and he too will get his due share. But, if he grows dishonest and holds back the supplies at critical times, say of sowing or harvesting, the farmers will be forced to give him an arbitrary quantity of the goods as his remuneration. Continuing in this manner, he will squeeze out of the farmers all that they possess. They will be reduced to starvation and misery, while he will own all that was grown on the two farms. In time they will feel compelled to sell their farms to him and agree to work as his servants. If we consider the three men to be a small nation, the middleman is the capitalist and the two farmers are the workers. The economy of the state is capitalistic. With the establishment of capitalism national wealth has decreased in quantity, even though the capitalist has grown fabulously rich. This is so because the workers, not getting a fair return for their hard toil, lose much of the interest in their job and do not put in as much work as they should have put in otherwise. Perhaps, owing to poverty and starvation, too, they don't have the physical strength to work better and more energetically. Moreover, if the third man had not worked as a dishonest middleman but had also worked at the farms like the other two men, more crops could have been produced.

The above examples show that *under the capitalistic system national wealth decreases in quantity, a majority of the people (the workers) live a life of poverty and misery, though a few exploiters (the capitalists) prosper at their cost.*

Points to remember

1. The problem discussed by Ruskin in *The Value of Wealth* is the establishment of capitalism in a state and its consequences.

2. Capitalism is established with the coming into existence of commercial wealth.

3. Commercial wealth consists in a claim on labour. The man who has such a claim on labour is the capitalist.

4. How commercial wealth is established and with what consequences is shown by Ruskin with the help of the example of the two sailors.

5. He makes his points clearer by giving the example of the three sailors, one of whom acts as the middleman and becomes a capitalist.

6. The consequences of the establishment of capitalism and of mercantile wealth are :—

(*a*) National wealth decreases in quantity.

(*b*) Very few people (the capitalists) get rich and live a life of luxury and ease.

(*c*) Most of the people (peasants and workers) are reduced to poverty and misery. Not getting an adequate return for their labour, they work only half-heartedly. This affects production.

Q. 2. What is the place of morality in a nation's economy, according to Ruskin ?

Or

"The whole question, therefore, respecting not only the advantage, but even the quantity of national wealth, resolves itself finally into one of abstract justice." Discuss and illustrate.

Or

How can wealth signify industry, ingenuity and energy on the one hand and luxury, tyranny and chicane on the other ?

Ans. Capitalists are not content with just profits. Their dealings with the workers are extremely dishonest. They themselves roll in wealth and lead lives of luxury. But they exploit the workers as much as possible making them work to the limits of their capacity and pay them just a living wage that helps them only to keep body and soul together. Their life is nothing but a struggle for mere existence. Consequently, they lose much of the interest in life. So they do not work faithfully and sincerely. Their ingenuity or skill which is needed for normal production is adversely affected. The result of all this is that there is a fall in production. In other words national wealth decreases in quantity. All this happens because of the dishonest and unjust dealings of the capitalist.

Now, if the capitalist is just and fair in his dealings with the workers, what will happen ? They will be adequately rewarded for the labour they put in. So they will be well-fed and well-clothed. They will spend their leisure enjoying some comforts also that life has to offer. As a result of all this they will enjoy good health and feel satisfied with their lot, so they will take more and more interest in their work. As workers they will grow more and more skilful ; consequently, they will be able to produce more and more and the wealth of the nation will increase in quantity. The capitalist also will get his proper share of the produce. Thus the whole society, the capitalist as well as the workers will benefit and prosper. In this case the wealth produced will be indicative of the sincere hard work, the productive skill and the energy happily applied by the workers.

Thus the prosperity of the nation depends on the honest or dishonest dealings of the capitalist. Hence the whole question of the advantages and the quantity of nation at wealth resolves itself into one abstract justice.

Ruskin has illustrated all this by the example of the three sailors. If the middleman (who stands for the capitalist) were content with juster profits, he as well as the two farmers would have benefited. But he deals with them unjustly wringing the last ounce of the commodities they grow out of them. The result is that, though a minority (the middleman himself) rolls in wealth, the majority (the farmers) suffer untold misery as a result of their poverty, caused unjustly by the middleman. Also, the total quantity of the crops (which stands for national wealth decreases because, being dissatisfied with their lot, the farmers cannot give their farms of their best.

Q. 3. Make a summary of Ruskin's "Value of Wealth".

Ans. See *Analytical Summary* above.

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21. THE PROGRESS OF THE MECHANICAL ARTS

A. ANALYTICAL SUMMARY

Human wants and human ingenuity. Man has many wants but, at the same time, he is a sagacious and ingenius (skilful) creature. (**A**) Therefore, he makes use of the nearest natural assistant that comes his way. The primitive man used, (**i**) the strength of his own arm, but, with the passage of time man made use of, (**ii**) the strength of other animals, (**iii**) a stone impelled by the power of his own arm, and (**iv**) the limb of a tree as a lever. (**B**) As nations became more and more civilized and educated, they discovered more and more mechanical devices, because such discoveries are made by induction or experience. They show how powerful the human mind is. A study of their history show how man deduce general principles from particular instances (by the method of deduction). (**C**) We are now so far advanced in Mathematics and mechanics that we cannot appreciate what a revolution each principal mathematical discovery caused, when it was first made. We find it difficult to appreciate why great joy was caused when Archimedes solved the problem about the crown of Hiero and when the problem about the duplication of the cube was solved in ancient Greece. The Greek genius was fitted for scientific investigation as well as the works of imagination. It goes to the credit of the Greek people that Euclid's *Elements of Gemotry* has been a text-book in Gemotry for more than two thousand years.

A wonder beyond Greece. But there is a wonder beyond Greece and that is Egypt, whose civilization is the oldest in the world. The history of mechanical philosophy started in ancient Egypt, among whose wonders are the Labyrinth and the Pyramids. No one can say with certainity how the Pyramids were built. Were they erected by numberless labourers working patiently or by the use of some forgotten mechanical devices ?

What the ancients did not discover. (**A**) Though the ancients made many discoveries, they left many other discoveries to be made by their posterity. This can be said of all ages, including our own because it is impossible ever to learn everything about the Universe. The ancients did not know anything about arithmetical notation, Algebra, the application of Algebra to Geometry, the use of Logarithms, fluxions, mensuration and the principle of gravitation. (**B**) Even with their limited knowledge the ancients could have made certain discoveries in the fields of the useful and practical arts. Yet they did not do so. (**i**) The Greeks did not use water to turn a mill and the Romans did so about the age of Augustans, (**ii**) the wind mill was invented in the seventh century A D. (**iii**) Even a primitive power-saw, driven by water, was considered a novelty in England as late as the middle of the sixteenth century, (**iv**) The ancient Greeks and Romans knew nothing about the suction pump, which was first used in Alexandria. The rude nations, too, knew nothing about it. It was unknown in China and many parts of Asia until the Europeans went there.

Curious as well as instructive. The history of the development of the mechanical arts is both interesting and instructive. It shows that many things, which seem to be very simple to use now were accomplished by slow and painful effort.

The present state even more interesting. The state of the mechanical arts, in the nineteenth century however, is even more interesting than the history of their progress. (**A**) The nineteenth century in Europe and America is marked by mechanical power and mechanical skill, which deserve all admiration. Machinery is used very widely to replace human workers. A machine does more work than could have been done by a large number of men working together. It works with as much precision and exactness as an intelligent and reasonable creature. Man has pressed into service all natural agents ; *e.g.* wind, water, the elasticity of metal and the principle of gravity. (**B**) But the most powerful agent in man's service is steam. It is a very efficient agent and can be used everywhere, (**i**) It has brought about more improvement in the mechanical arts in a short span of fifty years than the earlier discoveries and inventions did in the course of centuries. It is more powerful than the most powerful of mythological figures and can be put to innumerable different uses. It is used to row, pump, excavate, carry, draw, lift, hammer, spin, weave, print, and so on. Man's muscles and nerves can afford to relax, if he only knows how to use steam power. (**ii**) We cannot say with any amount of certainty what improvements can be made in the use of this power. But we can confidently assert (say) that if steam-power is not used now, we shall feel like going back to the ages of barbarism.

B. WORD-NOTES AND EXPLANATIONS

Page 123

Sagacity—sound judgment ; practical wisdom. **Seizes upon**—makes use of. **Natural assistant**—any object that can be of help. **Primitive man**—the man of the earliest times. **Conception**—idea. **Employing**—using. **Impelled**—thrown. **Species**—kind. **Gravity**—weight. **Limb**—branch. **Rude**—rough ; not refined. **Lever**—Bar or other tool turned on some object (called a fulcrum) to left something. **Induction**—the method of drawing a general inference from particular instances. **Bacon**—a great English thinker and writer of the sixteenth century. He is regarded as the father of the English essay. **Reasoning a prison**—reasoning from cause to effect. **Has kept pace with**—has progressed along with the progress of. **Exhibits**—shows. **Ingenuity**—skill. **Intense**—penetrating. **Deduce**—draw ; arrive at. **Principal**—main ; chief. **Common knowledge**—knowledge shared by all people. **Sensible**—capable of realizing. **Epoch**—a period in history marked by special events. **Half-frantic**—very excited ; literally, it means half-lunatic. **Exultation**—great joy at something.

Page 124

Archimedes—A great Greek mathematician. He contributed much to the theories of mechanics and hydrostatics. **Respecting**—concerning. **Hiero**—Hiero II, king of the Syracusans. He was a patron of arts, and a friend and relative of Archimedes. **The problem...of Hiero**—The problem was whether the king's crown was made of pure gold. Archimedes tested the purity of the gold by finding the specific gravity of gold. He did not however, find the gold of the crown to be a hundred per cent pure. **Well allowing...joy**—Archimedes' method of testing the purity of gold caused great joy, because no sure method of testing the purity of the precious metal had been found out so far. **Duplication**—making double. **Cube**—solid body having six equal square sides.

Altar—Raised place on which offerings are made to a good. **Apollo**—a god of the ancient Greeks. **Unascertained**—not found out so far. **Traditional**—coming down by word of mouth from generation to generation ; not borne out by recorded evidence. **Atoning for**—make repayment for wrong doing, **Affront**—insult. **The oracle**—ancient Greek priestess giving answers to questions about the future. **Injunction**—authoritative order. **Inimitable**—who cannot be equalled in wisdom. **A people**—a nation. **Investigations of**—research in. **Works of imagination**—the arts ; *e.g.* poetry, drama, painting, etc. **Immortal**—who will be always remembered for the work he did (in the field of Mathematics). **Euclid**—a great Greek geometrician. **Before our era**—before the Christian era started. **Instruction**—education ; teaching. **In the science**—in Geometry. **There is Greece**—there is another country besides Greece which has wonderful achievements to her credit. That country is Egypt. **Higher in the annals**—in the earlier periods of history. **Annals**—history. **Our race**—the human race. **The Labyrinth**—the net-work of passages. One cannot find one's way in them without guidance. **The Pyramids**—Massive stone-structures built in ancient Egypt and having triangular or square bases and sloping sides meeting at a point. These are among the greatest wonders of the world. **Mere numbers**—very large numbers of labourers working together. **Mass**—very large quantities of stones. **Aggregated**—added. **Quarry**—literally, place from where stones are extracted. Here it means 'a whole quarry of stones' *i.e.* as many stones as could be dug out of a whole quarry. **Piled**—heaped.

Page 125

Granite—hard grey stone used for building. **Posterity**—future generations. **Hence**—from now. **The ancients**—the people who lived in the remote past. **A standing...study**—something to the study of which there is no end. **Ever**—always. **Progressive**—advancing. **Faculties**—power of mind ; power of doing things. **Duration**—period of time. **Comprehension**—power of understanding. **Arithmetical notation**—the numbers ; *e g.* 1, 2, 3. **Fluxions**—rate of change of a quantity that is constantly varying. **Mensuration**—Mathematical rules for finding length, area and volume. **Moment**—significance ; importance. **Astronomy**—the science of heavenly bodies. **Navigation**—controlling the course of a ship, aircraft, etc. **The principle of gravitation**—the principle that all bodies are attracted towards the centre of the Earth ; the principle that all heavenly bodies attract one another.

Contrivances—things designed or invented. **Adequate**—sufficient. **Accomplished**—achieved. **Augustus**—one of the emperors of ancient Rome, Augustus Caesar. **The same effect**—turning a mill.

Page 126

Propulsion—being propelled ; being moved or driven. **A novelty**—something new. **Axle-tree**—the bar connecting a pair of machine-wheels. **Organ**—a musical instrument. **Hoisteth**—hoists ; raises. **Rigall**—groove. **Severing**—being cut ; being separated. **Lieth**—lies. **Vice**—A jaw-like contrivance in which things are gripped for operation.

Manual labour—labour done with the hands. **State**—condition. **Doubtful**—uncertain. **Abstruse**—difficult to understand. **Celestial empire**—the Chinese empire. **Celestial**—heavenly. **Pale**—limit. **Alexandria**—he capital of Egypt under the Ptolemies. It was founded by order of Alexander the Great in 332 B.C.

Page 127

The Greek school—the scientists who were under the influence of the Greek thinkers. **Ptolemies**—the rules of Egypt from the death of Alexander the Great to Cleopatra.

Curious—interesting. **Would at once...adoption**—would be used at once. **Adoption**—use.

Exhibition—demonstration. **Display**—demonstration. **Extent**—limit. **Now**—*i.e.* in the 19th century, when this essay was written. **Worthy...admiration**—deserving the highest praise. **Perform**—do. **Formerly**—in the past. **Toil**—hard labour. **Astonishes**—makes wonder-struck. **Sanguine**—hopeful ; optimistic. **Precision**—accuracy. **And with such themselves**—machines work as accurately and precisely as an intelligent creature endowed with reason. One feels inclined to believe for a moment that machines perhaps have intelligence and reason. **Unrelentingly**—inexorably ; without showing any mercy. **Solicited**—used. **Peripheries**—circumferences. **Tortured**—subjected. **Accommodation**—adjustment. **Potent**

—powerful. **Comprised**—contained within its limit. **Short compass**—short range.

Page 128

Hercules—the strongest man in Greek mythology; Each of of his Twelve labours, is such that it cannot be performed by any human being.

Briareus—in Greek mythology a giant with fifty heads. **In triumphant operation**—working with very great success. **Still**—always. **Steadies**—is on her course unchanged. **Keel**—structure of timber or steel on which the frame-work of a ship is built.

That—so that. **Repose**—rest. **Highways**—main routes. **It is highways**—it drives automobiles. **Exerts itself**—uses all its energy. **Conveyance**—transport. **It**—steam. **Excavates**—digs up. **Artisans**—skilled workmen in trade or industries. **"Leaves off feel faintness"**—steam is imagined to be uttering these words. **Bestow**—apply. **But**—only. **Bear the toil**—stand the strain of hard work *i.e.* do all your hard work. **Faintness**—giddiness ; weakness. **Astonishing**—wonderful. **It were**—it would be. **Vain**—useless. **To conjecture**—to guess. **Altered**—changed. **Annihilated**—destroyed. **On the water**—on lakes, in rivers and at sea, where steam drives steamers, ships etc. **Rude ages**—the past ages of barbarism, when man was not civilized.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. And the mechanical powers being all discovered like other natural qualities by induction (I use the word as Bacon used it), or experience, and not by any reasoning *A Priore*, their progress has kept pace with the general civilization and education of nations. **(Page 123)**

Context. This extract is taken from Daniel Webster's *The Progress of the Mechanical Arts.*

Explanation. Man has many wants to satisfy. Being endowed with practical wisdom, he makes use of the first natural assistant he may come across. Primitive man used the strength of his own arm. He then used the strength of other animals, limbs of trees as levers, and so on. He learnt the use of these natural assistants from experience, or, in other words, by the method of induction. In fact, that is the only method to discover natural qualities. They cannot be discovered by reasoning from the cause to the effect or by reasoning *a priori*. Hence the more man became civilized, the more mechanical powers he discovered. This was so, because with the progress in civilizations, education spread more and more. With the spread of education the sphere of man's experience widened. As a result, he could apply the method of induction more extensively and discover more and more mechanical powers.

Webster says that he uses the word induction here in the sense in which it was used by Francis Bacon, a great thinker and writer of the sixteenth century. He meant by this method that if we want to know what something is like, we should observe it ourselves and not reason about it from given statements. The method also implies that we should deduce general laws from particular instances.

2. The half-frantic exultation of Archimedes, when he solved the problem concerning the crown of Hiero, was on an occasion and for a cause certainly well allowing very high joy.
(Pages 123-124)

Context. This extract is taken from *The Progress of the Mechanical Arts* by Daniel Webster.

Explanation. The history of mechanical philosophy offers interesting study. It shows how man's ingenuity made, from time to time, one mathematical discovery after another to help him in the satisfaction of his wants. All these discoveries are common knowledge now. Our knowledge of science and Mathematics has progressed very far. So we cannot understand what a sensation each of them caused, when it was made first. At that time each was considered an epoch-making discovery. How to test the purity of gold, for example, is common knowledge now, but up to the time of King Hiero II, King of the Syracusans, it was a problem. He wanted to know whether the crown he had got prepared for himself was made of pure gold. There was then no method of testing the purity of gold. Ultimately the famous Greek mathematician Archimedes, solved the problem by inventing a method of finding out the specific gravity of gold. He discovered that the gold of which the crown was made was not pure. When he made this discovery Archimedes got very excited. His joy knew no bounds. His joy was justified then, because he had made the discovery for the first time.

3. The Pyramids ! Who can inform us whether it was by mere numbers, and patience, and labour, perhaps aided by the simple lever ; or, if not, by what combination of power, by what now unknown machines, mass was thus aggregated to mass, and quarry piled upon quarry, till solid granite seemed to cover the earth and reach the skies. **(Pages 124-125)**

Context. This extract is taken from *The Progress of the Mechanical Arts* by Daniel Webster.

Explanation. Webster says that a history of mechanical philosophy would not begin with Greece, though many early discoveries in mathematics were made by Greek thinkers. Much older than the civilization of Greece is Egypt. Many of her ancient achievements in the field of mechanics are still a mystery. Among such achievements are the Pyramids. These are massive mountain-like structures of stone with triangular bases and sloping sides meeting at a point. We cannot, with all our scientific and historical knowledge, say with certainty how they were built in those ancient times. Some believe that they were built by using innumerable slaves. These slaves are believed to have been the Israelites, who subsequently left Egypt under the leadership of Prophet Moses. Large numbers of them must have worked together with great patience to heap whole quarries of stones on one another to build a pyramid. They may have made use of the simple lever to lift the stones. There are others who think that the ancient Egyptians must have used some machines, about which we know nothing, to build the pyramids which are so huge that they seem to touch the skies. These machines must have been propelled by some power about which, too, we do not know anything. Only with the help of some power-propelled machines could huge masses of stone be heaped upon one another.

4. And if that material universe shall last till man shall have discovered all that is unknown but which, by the progressive improvement of his faculties, he is capable of knowing, it will remain through a duration beyond human measurement, and beyond human comprehension. (**Page 125**)

Context. This extract is taken from *The Progress of the Mechanical Arts* by Daniel Webster.

Explanation. Even since his creation man has been making discoveries. The people of ancient times discovered many things, but they left innumerable other things to be discovered by their posterity. Many more discoveries were made by the thinkers of their succeeding generations including those of the nineteenth century. But the universe presents an infinite number of mysteries to be solved by man. The author's contemporaries knew much about it but there was much more that they did not know. This is so because the universe is so created by God that, howsoever man's knowledge about it may increase, he will never learn everything about it. Trying to learn more and more, man improves his own faculties in the process. This enables him to add continually to his knowledge. We do not know how long the universe will last. But, if we suppose that a time will come when, continuing to make new discoveries, man will have learnt everything about it, then it (the universe) will have to exist for eternity. Since there can be no end to man's discoveries, the universe will have to last for endless time. This, in other words, means that man can never solve all the mysteries of the universe, though the process of his discoveries will continue.

5. It has an arm a thousand times stronger than that of Hercules, and to which human ingenuity is capable of fitting a thousand times as many heads as belonged to Briareus. (**Pages 127-128**)

Context. This extract has been taken from Daniel Webster's *The Progress of the Mechanical Arts.*

Explanation. Webster says that the history of mechanical progress offers an interesting study. But even more interesting than that is the condition of the mechanical arts in his own time, *i.e.* the nineteenth century. Machinery is put to numerous and varied uses. Natural agents like the wind, water, and the elasticity of metal are pressed into service. But the most powerful source of energy used is steam. Its power is unequalled by any other source of power known so far. Human imagination created Hercules, a famous figure in Greek mythology, as the most powerful man. He was the ideal strong man of the ancient Greeks. He performed the Twelve Labours, none of which can be performed by an ordinary human being. But steam is far more powerful than even Hercules. It can do the work that can be done by a thousand men like Hercules, working together. And, what is more, while Hercules worked in the way he liked, steam power can be used by man in any manner that he himself likes. Being skilful, man can put it to innumerable intelligent uses. This can suggest that steam power itself has, as it were, as much intelligence as is contained in fifty heads like those of Briareus, who is a fifty-headed giant in Greek mythology.

6. What we do know is that it has most essentially altered the face of affairs, and that no visible limit yet appears beyond which its progress is seen to be impossible. If its power were now to be annihilated, if we were to miss it on the water and in the mills, it would seem as if we were going back to rude ages. **(Page 128)**

Context. This extract is taken from *The Progress of the Mechanical Arts* by Daniel Webster.

Explanation. Webster says that man has always been making discoveries in the field of the mechanical arts. But the greatest discovery that he has made upto the nineteenth century is that of steam-power. The use of this power has revolutioned human life. It has shortened distances by making ships and steamers move on water and automobiles on roads at speeds never attained before. It has increased production to an extent never thought of in the past by making many kinds of complicated machines work in the factories. Thus it has brought about a basic and revolutionary change in man's life and in everything else related to it. This is what we know for certain, though we cannot guess to what new and important uses it may put in the times to come. Its potentiality as a source of power is so great that it is useless to try to hazard any guess in this regard. But there is one thing about which we can be certain. If we suppose that steam-power is somehow destroyed and that it is no longer at man's disposal, our factories will stop functioning and the fast means of transport like ships and automobiles will stop moving. As a result, the present state of civilization cannot be maintained. Man will go back to the barbarous (uncivilized) ages of the past.

D. QUESTIONS AND ANSWERS

Q. 1. Give, after Daniel Webster, a short history of the progress of the mechanical arts upto the nineteenth century.

Ans. Ever since he came into this world man has been making discoveries in the field of the mechanical arts. This is due to the fact that he has many wants and has the practical wisdom to press into service the numerous natural assistants to satisfy them.

The primitive man made use of the strength of his own arm. Then he learnt to use the strength of other animals for his own use. He used a kind of mechanical power for the first time when he threw a stone by the power of his own arm. He found that this produced a greater effect than the arm itself. Next he learnt to use the limb of a tree as a lever.

Discoveries in the field of the mechanical arts are a result of experience or of the use of the method of induction. So with the progress of civilization and education man went on making more and more discoveries in this field.

When the principal mathematical discoveries were made, they caused great excitement, though they are common knowledge now. Thus Archimedes, the Greek scientist, was excited with great joy when he found out the specific gravity of gold in order to determine its purity. Likewise, the ancient Greek geometricians felt jubilant when they found out, after working at the problem for fifty years, how to duplicate the cube.

It goes to the credit of the ancient Greeks that several centuries before the beginning of the Christian Era, Euclid wrote his famous book on Geometry, which is still used as a text book.

But even before the Greeks the ancient Egyptians seem to have made considerable progress in mechanics. They built the Labyrinth and the huge Pyramids. There is no account in recorded history as to how they built such massive structures. Were they the result of the combined manual labour of numerous slaves, who may have, however, used the simple lever, or, did they use some sort of machinery ?

Many practical and useful discoveries were made very late. One feels that they are so simple that they could have been made by the ancients. The Romans learnt the use of water to turn a mill about the age of Augustus. The ancient Greeks knew nothing about it. Man learnt to use the wind to turn a mill as late as the seventh century A.D. Even in the middle of the sixteenth century the people of England did not know that a saw could be propelled by any power other than that of the human arm. The then English ambassador to the Pope expresses wonder on seeing a crude water-propelled saw-mill at Lyous. The ancient Greeks and Romans know nothing about the suction pump to raise water. It is believed to have been invented in Alexandria. It came to be known in China only when the Europeans went there. It was known only in the European settlements of the other parts of Asia in the nineteenth century.

The use of machinery and of non-human motive power in the nineteenth century in Europe and America was simply astonishing. Machines did all that had formerly been the result of manual labour. They worked with a power, which could not be equalled by the power of any number of human arms. They worked with such accuracy that one was inclined to believe that they were endowed with reason and intelligence.

All the natural agents, like water, the wind and the elasticity of metals were pressed into service. But the most powerful source of power was steam, which made ships move on water, automobiles move on roads and complicated machines work in factories.

Webster believed that steam-power had a bright future and that it could be put to many new uses. Besides, many unforeseen improvements could be effected in its use. To think of human civilization without steam-power was impossible.

Q. 2. What was the condition of the mechanical arts in Europe and America in the nineteenth century ?

Ans. Look up under *The Present State Even More Interesting* in *Analytical Summary* above.

Q. 3. What do you learn from the essay about the achievements of the ancient Egypians ?

Ans. Lock up under *A Wonder Beyond Greece* in *Analytical Summary* above.

Q. 4. What do you know about the primitive man and the ancients from a study of Daniel Webster's essay ?

Ans. Look up under *Human wants and human ingenuity* and *A wonder beyond Greece* in *Analytical Summary* above.

Q. 5. Make a summary of Daniel Webster's essay *The Progress of the Mechanical Arts.*

Ans. See *Analytical Summary* above.

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22. THE BEAUTIES OF NATURE

A. ANALYTICAL SUMMARY

This beautiful world. According to Genesis after God had created the Universe He said that everything that he had created was very good. Yet few of us appreciate the beauty of the world in which we live.

The four new experiences. According to Hamerton there are four new experiences which cannot be adequately described in words. These are (**i**) the first right of the sea, (**ii**) the first journey in the desert, (**iii**) the sight of flowing molten lava, and (**iv**) a walk on a great glacier. Each of these impresses us as pure Nature and yet each seems to be extraordinary.

Not beyond the power of language. The author, therefore, proposes to speak only about those wonders of Nature, which can be adequately described in words.

We have eyes but cannot see. Many of us move about in the world but do not have the observing eye. We miss much of Nature's beauty which a close observer would enjoy. Ruskin and Emerson also have spoken about the people who do not have the attentive eye.

A great gift. The love of Nature is a great gift. The character of those who do not love Nature suffers. According to Miss Cobbe the love of the Beautiful leads to the love of God.

They are the exceptions. There are some to whom the beauties of Nature do not appeal. Such people are to be pitied but, fortunately, they are the exceptions.

The charm of early summer. (**A**) Most of us enjoy the beauty of early summer. The sunshine, the songs of birds, the murmuring of insects and the scents in the air have a special charm. (**B**) Jefferies has described the beauties of a fine day in summer in his *Pageant of Summer*. (**i**) He dwells upon the fascination of the long grass, the long leaves, the songs of birds, the sunshine and the south wind. He is never satisfied with watching the beauties of a summer's day. (**ii**) In his opinion we live really only during the hours when our mind is absorbed in beauty. So we must try to live as long as possible amidst the beauties of Nature. The time we spend otherwise is only an illusion.

Its own special charm. The author does not propose to dwell upon the variety of the reasons or the contrast they present to each other. Each of them has its special charm.

The animal kingdom. The animals are a great source of pleasure to Englishmen. (**A**) Englishmen enjoy hunting, shooting and fishing. While doing so they witness beautiful scenery and get exercise in the fresh air. (**B**) But the best way to derive pleasure from the animals is not to kill them. If we treated animals with kindness, they would approach us without fear and we would enjoy watching them, besides studying their history, habits, intelligence and so on. (**C**) There are innumerable kinds of living creatures. A study of their history and problems is a great source of joy. It has another advantage, too. It carries us to the countryside and the open air.

Towns are beautiful, too. Towns also have their own charm. They attract us because of their human interest and historical associations. Even such a great lover of Nature as Wordsworth says in one of his famous sonnets that he knew of nothing more beautiful in Nature than the city of London at early dawn. According to Milton all the beauty of the Earth is to be found in London. (**B**) According to the author, too, some of the streets of London are lovely. But when we have been in a great city for some time, we long for the country.

Flowers. Gray places flowers first among the attractions of the country-side. (**A**) According to Ruskin flowers are a source of comfort for the common people. Children and luxurious people also love them. They decorate the poor man's cottage and the worker's window in town. But, according to Lord Avebury flowers can grow freely only in the country-side. (**B**) Flowers present an infinite variety. There are flowers for each reason, including winter. There are flowers of fields and jungles, flowers of the sea-shore and the lake-bank and flowers of the mountain-side. Enumerating only some kinds of flowers, Shakespeare has mentioned the daffodil, the violet, the primrose, oxlips, and all kinds of lilies including the flewer-de-luce. (**C**) Besides being beautiful, flowers are full of mystery and suggestion. Every variety and every colour seems to have some purpose and explanation.

Leaves—Trees—Forests. (**A**) Although flowers are beautiful, leaves add even more beauty to the beauty of Nature. Every tree has a beauty all its own. (**i**) The Oak is the king of the British trees. The Chestnut has beautiful leaves and durable wood. The Birch, which has a feathery foliage, is the queen of trees. The Beech adds to the beauty of the country. It has a wealth of leaves which present different hues in different seasons. Its grey stem adds to its beauty. The Scotch Pine is no less beautiful with its rich green foliage and reddish crimson stem. The rich foliage of the Elm turns golden yellow in autumn. (**ii**) Among the smaller trees that add to the beauty of Nature there are the Yew, the wild Guelder rose, or the Bryonese, the Briear, and the Traveller's joy. There are many others even smaller, each of which has a beauty all its own. (**B**) (**i**) The jungles are most beautiful in summer, but in winter too they have a special charm. How beautiful the naked branches look when covered with snow or hoar frost ! According to Jefferies beneath a tree we feel nearer to the depth of life. (**ii**) The general effect of forests in the tropics must be different from that in Britain. According to Kingsley it is one of helplessness, confusion, awe, all but terror. The trees have long stems with a canopy of thick foliage at a height of about a hundred feet. (**iii**) Trees look mysterious. Many savage nations worship them. The author would not feel surprised if some day one of the trees were to speak to him.

The fascination of water. (**A**) (**i**) No landscape is complete without water ; and the clouds add beauty to the heavens themselves. The spring, the rivulet, the brook, the river and the lake seem to give life to nature. Whether in mist, lake or ocean water is beautiful. It nourishes vegetation, excavates valleys and sculptures rocks. (**ii**) Water has a refreshing effect on the mind of man, especially after he has had a long spell of work.

(**B**) The sight of the sea is loved by every Englishman (**i**) sea-air is proverbial as a tonic. The sea gives an impression of freedom and grandeur. The sea-coast is very interesting. Its cliffs have a geological interest. The sea-shore is full of seaneed and animals thrown up by the tide. One hears at the sea-shore the weird cries of sea-birds. (**ii**) The sea is always changing. Its views keep changing even in the course of a single day. In the morning the sea glows in the sunshine. At breakfast time it is silver passing into grey. It becomes blue as the morning advances. The woods, meadows and cornfields of the opposite coast become more distinct. As the sun rises higher, the shallow parts of the sea become blue and the deeper ones violet. Then a storm may come and the sea may grow dark and rough. Soon the storm is over and everything on the opposite shore is visible once again. As the sun starts descending towards the west, the sky becomes azure and soon changes to pale blue in front and dark violet behind. A little later, it becomes one solid blue. Towards sunset the nearby hills glow in the golden rays of the setting sun. (**iii**) These are the changes that may take place in the course of a single day, but scarcely any two days are alike. Sometimes there is a fog. Now the sea is peaceful and now it is stormy. The sea changes in the night too just as in the day.

(**C**) The lakes are in certain respects even more beautiful than the sea. The banks of the lakes are often covered with vegetation, while the sea-coast is often bare. There are sometimes beautiful islands in the lakes. The surrounding landscape is often beautifully reflected in them.

(**D**) We owe to water the beautiful and wonderful rainbow. It is a heavenly messenger. Many things are coloured but the rainbow is colour itself. We do not generally realise the blessings of colour, but, when we think of beauty, we think of the colours of the various objects. We however, do not as yet know how colour is perceived. We are so constituted that we can see colours and hear sounds.

Mountains. Mountains seem to have been created for the human race. They have lessons for the scholar, the worker and the thinker. They are the great cathedrals of the earth. Tennyson has described the beauties of mountains in his *OEnone*.

The charm of the sky. (**A**) Then there is the charm of the soft blue sky. Yet people only talk of the weather, while talking of the sky and miss much of its beauty. (**i**) Few appreciate, for example, the effect of sunlight at different hours on the mountains girding (surrounding) the horizon. Few notice the effects of wind and the golden light of the setting sun on clouds. People generally notice only what is gross and fierce like the clash of hail or the drift of whirl wind. **(ii)** The blue sky is beautiful at mid-day, but still more beautiful is the light of early morning, that of the declining day and the flakes of scarlet cloud. At night, too, the sky looks beautiful with its stars and the moon.

(**B**) We like the beauty of the calm starry night, though Nature's wild ways like the lightning and the storm are also beautiful. Being so far away and inconceivably large in numbers stars inspire in us a sense of the sublime. According to Seneca we cannot look towards the starry skies without wonder and veneration. Dante also has spoken about the beautiful view of the starry heavens. (**ii**) Though they seem to be still, the stars move with very great velocities. (**iii**) Their number is extraordinarily large. There are about 100, 000,000 of them and many have planets. Then there are extinct stars, comets, nebulae and countless minor bodies circulating in space. (**iv**) The sizes and distances of the stars are even more impressive than their numbers. The ocean appears to us to be infinite. Yet what is it as compared to the sky ? The earth is little compared to Jupiter and Saturn. And the latter are insignificant in comparison to the sun. The sun is nothing when compared to the dimensions of the solar system. Sirius is a thousand times as great as the sun, and a million times as far away. There are many other systems as great as the Solar System. Some stars are so far away that their light takes years to reach us, even though it travels at 180.000 miles per second. Others are so far away that thousands of them look like nebulae or minute clouds even through the most powerful telescope.

The infinities revealed by science. Science has revealed the infinite to us. With its help we can know the infinitely great as well as the infinitely small. The knowledge thus gained is not only a source of pleasure for us, but lifts us above the petty sorrows of life.

B. WORD-NOTES AND EXPLANATIONS

Page 129

Exempt from—free from. **Public haunt**—association with people. **Find...in trees**—trees talk to us, as it were. **Books...running brooks**—the running brooks have lessons for us. **Sermons in stones**—even stones have moral lesson to teach. **Genesis**—the First Book of the Bible (The Old Testament). It starts with an account of how God created the universe. **The sixth day**—according to Genesis God created the universe in six days.

Hamerton—a nineteenth century writer. He wrote books on art, besides *The Intellectual Life*. **Adequately**—sufficiently. **Landscape**—inland scenery. **Lava**—hot liquid material flowing from a volcano. **Glacier**—mass of ice, formed by snow on mountains, and moving slowly along a valley. **Moor**—part of uncultivated heather-covered ground. **Planet**—one of the heavenly bodies revolving round the sun. The earth is one of these. **Enumerate**—count. **Like ghosts**—move about in the world without taking interest in, and closely observing, the objects around us. **But not of it**—as if we are not part and parcel of the world ; as if we do not belong to it. **Overlook**—ignore ; not to observe closely. **Gift**—talent or natural ability.

Page 130

In a plain way—clearly. **How much...with them !**—he observes everything very closely. **The attentive eye**—the eye that watches or observes accurately. **Beholds**—sees. **Its own beauty**—a kind of beauty peculiar to it and not to be found in any other moment. **Glory**—brightness. **Gloom**—darkness. **The plains beneath**—the earth.

Frozen—love is imagined to be warm. Its being frozen means its being destroyed. **The character can...the loss**—when one no longer loves Nature, one's character is adversely affected. **Miss Cobb**—a minor social and theological writer of the nineteenth century. **Enter the temple**—realise the presence or existence of God. **Through...Beautiful**—the appreciation of beauty leads to the realisation of the existence of God. Beauty is the revelation of God on the earth.

Glories—exquisite beauty. **Magnificent**—grand. **Spectacle**—sight. **Boundless**—without limit ; infinite. **Tranquility**

—calm. **Majestic**—stately, grand. **Agitated**—disturbed. **Alive with**—inspired with life. **Move**—touch. **In daily succession**—coming one after the other every day. **Touching**—stirring ; moving. **Elevating**—exalting.

Happily—fortunately. **Exceptions**—unlike the mass of the people.

Charm—fascination ; beauty. **Luxury**—something that is highly enjoyable. **Scent**—sweet smell. **Meadows**—grass-lands. **Gleam**—shine. **Buttercups**—kinds of flowers.

Page 131

New-mown—newly cut. **Hay**—grass cut and dried for use as animal food.

Exquisite—of great excellence. **Delight**—joy. **Jefferies**—he wrote several books on country-life. He lived in the nineteenth century. **Pageant**—spectacle. **Linger**—stay about. **The luxury...leaves**—the leaves the beauty of which is highly enjoyable. **The song**—is the song of birds. **Glowing life**—bright or joyful life. **Call to being**—brings into existence. **The oak**—one of the main forest-trees. **Unalloyed**—pure. **Finch and black-birds**—are two of the many kinds of birds found in England. **Melody**—sweet notes. **One note is mine**—in its song the black-bird expresses not only its own joy but also mine, so happy do I feel. **Maze**—the net-work of light and shadow. **Is for me**—I enjoy seeing it. **The flowers...faces**—the numerous kinds of flowers. **Have collected...morning**—have been kissed by the morning. This means that the morning air, touching them as it blows, kisses them, so to say. **Fullness of life**—the enjoyment of life. **Never...have enough**—for howsoever long a period I may enjoy the sight of flowers, I do not feel satisfied. I wish to continue enjoying their beautiful sight. **Is snatched**—is taken away. **Absorb**—occupy wholly. **Illusion**—something that does not really exist, though we see it. **Endurance**—dragging on the days of one's life somehow. **Enlarge on**—dwell upon ; speak at length about. **The daughters...shade**—these two lines are from Tennyson's, *The gardener's daughter*. By the daughters of the year is meant the seasons. **Dance into light**—set in, bringing joy with them.

Die into the shade—when each season is over, it seems to die or disappear.

Page 132

Ere long—before long. **Approach us**—come near us. **Winning**—attractive.

Richness—vast variety. **Marvellous**—wonderful. **A little**—for a short while. **If indeed...holy doctrine**—this is from a devotional book, *The Imitation Christ* by Thomas Kempis. **If indeed...right**—if your heart were free from malice and full of love. **Holy doctrine**—religious principle.

Natural history—the history of the evolution of plants and animals.

Teem with—are full of. **Historical associations**—they are associated with important historical events. **Earth hath not...lying still**—This is a famous sonnet composed upon *Westminster Bridge*, written by Wordsworth. **Dull would.. soul**—he would be a callous (unfeeling) man indeed. **Touching**—moving. **Majesty**—grandeur. **Like a garment**—compare "Thou coverest thyself as with a garment" (Psalm C, IV, 2). **Garment**—dress. **Bare**—naked. Here it means not hidden in the smoke emitting from the chimneys of factories and houses in London. At this hour chimneys do not emit smoke. **Temples**—here means churches. Temples were found in ancient Greek cities.

Page 133

Glittering—shining. **First splendour**—first, because it is early dawn. **The river**—the Thames that flows through London. **Glideth**—moves ; flows on. **His**—refers to the river which is personified. **The mighty heart...still**—the people are asleep. When they wake up and move about, the heart of the city will start beating, as it were.

Too blest abode—a place, by living at which man feels extremely happy. **No loveliness...in these**—whatever beauty we come across elsewhere on the earth is found in London in a very large measure. **Loveliness**—beauty. **Abounds**—exists in a very large measure.

Longs...country—develops a profound desire to go to the country. **The meanest**—the most commonplace (ordinary). **Vale**—valley. **Swells**—fills. **The gale**—here means the breeze.

Solace—comfort. **OrTinary...humanity**—the common people. **Contented**—those who are satisfied with whatever they possess. **Luxurious**—those given to enjoying the luxuries of life. **Covenant**—a solemn agreement. **Pining for**—having a profound desire for. **As they list**—as they desire or like ; *i.e.* freely.

Page 134

Woods—jungles. **Hedgerows**—rows of bushes forming hedges. **Margin**—border. **Edge......snow**—the snowline. From this line upwards snow always exists on mountains. The line is at an altitude of about 16,000 feet. **Daffodils...being one**—These lines are from Shakespeare's, *Winter's Tale*, (*IV*, *3*). **Dares**—has courage enough to come. The swallow, which migrates to warmer regions in Greek winter, returns to England in spring. **Take the winds**—captivate the winds ; *i.e.* fill the winds. **Juno**—in Greek mythology the wife of Jupiter. **Cynthea**—another name for Venus, the goddess of love. She rose from the sea at Cytherea. Hence the name. **Phobeus**—the Sun god. Here it means the Sun. **Malady**—disease.

Enchanted—under a magic spell. **Princely deliverer**—some prince who would set them free.

To me...for tears—these are the last two lines of Wordsworth's *Ode to Intimation*. **Blows**—blossoms.

Lovely as...are—although flowers are lovely. **Seldom**—not often. **Own**—have.

Gnarled—twisted and rough. **Rugged**—rough. **Source ...navy**—oak timber is used in building ships. **Druids**—priests of the ancient Briton. **Sovereign**—king. **Glossy**—smooth. **Delicious**—tasteful.

Page 135

Historic—of very great importance in history.

Foliage—leaves. **Pendulous twigs**—hanging branches. **Tinged**—slightly coloured. **Enlivens**—makes lively. **Tender green**—tender foliage. **Tints**—hues ; colours. **Set off**—brought out clearly by contrast with. **These are enough**—*i.e.* enough leaves. **Is shown off**—becomes prominent by contrast with. **Spires**—tops which are conical in shape.

Masses—very large quantities. **Rustling**—producing a rustling sound. **Trembling**—shaking. **Towers over**—is taller than ; rises above.

Overlook—ignore. **Lights up**—brightens. **Translucent**—allowing light to pass through but not transparent. **Many-tinted**—many-coloured. **Humbler**—here means smaller. **Gratitude**—thankfulness. **The woods...sense of wrong**—these two lines are taken from, *The Two Voices* by Tennyson.

Page 136

Tracery—decorative pattern. **Twig**—small shoot on a branch. **Enchantment**—magic.

Rest of spirit—peace of mind. **Tropical regions**—the regions of the world between the Tropic of Cancer and the Tropic of Capricorn. These regions are hot and moist. **Kingley**—a novelist and historian of the nineteenth century. The passage referred to here is from *At Last*, the description of a voyage to the West Indies, which are in the tropical region. **Lofty**—tall. **Canopy**—an over-hanging covering. **Climb to the light**—rises high trying to reach the light. **Quadrupeds**—four-footed animals.

Savage—uncivilized. **Enchanted**—under the influence of magic. **They...enchanting**—they cast a spell on us by their beauty.

Page 137

Heavens—the sky. **Rivulet**—small river. **Entities**—having a real existence. **Glancing**—flashing. **Nourishes**—

feeds. **Vegetation**—plants. **Sculptures the rocks**—erodes the rocks, thus forming certain shapes in them. **Excavates**—forms by removing earth, stones etc. **Are still grooved**—still have long hollow cuts in them. **Icechisel ages**—much erosion was caused by ice in remote Geological ages. Since then some harder rocks have not been further eroded. **Spell**—period. **Glancing**—flashing.

Vivify—make lively. **Is proverbial**—is often talked of as. **A tonic**—that which invigorates or gives us energy. **Aspect**—appearance ; look. **Weird**—unearthly ; unnatural.

Page 138

Opened on to—faced. **Crest**—top. **Glowed**—shone. **Faded**—disappeared. **Flecked**—spotted. **Fleecy**—resembling a fleece. **Quarries**—place at which stones are excavated. **Stratification**—formation of layers. **Headlands**——jutted parts of hills or mountains ; promontories. **Distinct**—clear.

Mapping itself out—with all its details visible. **Shallower parts**—where the sea is not very deep. **Turquoise**—a gem which is azure in colour. **Fly from**—escape. **White horses**—foam-topped waves at sea.

Page 139

Come out—are visible. **Azure**—blue. **Archipelago**—sea with a group of small islands. **Ultramarine**—blue pigment. **Flecked**—dotted. **Scuds**—vapour-laded winds. **Sinks**—sets. **Which catch**—on which fall. **Rages**—is stormy. **Holding out**—resisting.

Sleeps...peacefully—is so calm today. **Shrouded**—wrapped ; covered. **Brilliant worlds**—stars.

Page 140

Bare—devoid of vegetation. **Studded**—spotted. **Well-wooded Island**—island on which many trees grow. **Fringed with**—bordered with. **Promontories**—highlands. **Fretted**—decorated with patterns. **Interlacing**—crossing one another intricately. **Inverted**—upside down. The reflection in water of the scenery or the bank is always inverted. **First the flowing......violet away**—these lines are form *The Seasons* by Thomson. **Flaming**—shining bright. **Sprang forth**—came suddenly and clearly into view. **Tawny**—brownish yellow. **Swells**—fills. **Ethereal**—light ; heavenly. **Emerged**—came into view. **Indigo**—deep blue. **Skirted**—bordered. **Droops**—is heavy with and so hangs down, as it were. **Refracted**—with rays of light bending when they enter water. **Fainting**—growing dim.

Realise—understand.

Page 141

Constituted—made. **Comprehending**—understanding. **Sublimest**—most exalted. **Varied**—of various kinds. **Condemned**—doomed. **Perpetual**—ever-lasting. **Alternation**—change. **Retina**—a thin layer at the back of the eye-ball. On it fall the images of the objects we see. **Illuminated manuscript**—(like a) hand-written book exposed to light. **Kindly**—sympathetic. **Cloisters**—the seculsion of a monastry. **Cathedral**—the main church in a diocese. **Pavements**—pathways. **Choirs**—group of singers in a church. **Altars**—communal tables. **Traversed...stars**—crossed by the stars that move always.

Vale—valleys. **Ida**—the home of the Muses in Greek mythology, a mountain in Asia Minor. **Athwant**—across. **Ledge**—narrow horizontal wall coming out from a cliff. **Clov'n**—cut in two. **Ravine**—deep narrow gorge. **Cataract**—water-fall. **Gargarus**—a mountain near Mt. Ida.

Page 142

Reveal—expose to view. **Troas**—Troy. **Illion**—the capital of Troy.

Witchery—magic, *i.e.* fascination or attraction. **Insipidity**—dullness. **Phenomena**—objects of perception. **Chattering**—talking too much. **Precipices**—rocks. **Girded**—encircled. **Smote**—struck. **Summits**—tops. **Mouldered**—crumbled away. **Apathy**—lack of sympathy. **Gross**—rough ; coarse.

Elemental energies—energies of the four essential elements *i.e.* earth, air, fire and water.

Seeks—searches for. **Watchfires**—fires burnt in camps at nights.

Fade away—disappear gradually.

Page 143

Glows—shines. **Firmament**—the sky. **Sapphires**—transparent, bright, blue jewels. That is, the stars. **Hesperus**—the evening star. **Unveiled**—exposed to view. **Peerless**—matchless ; unparallelled. **Mantle**—clock. **How glows... mantle throw**—the lines are taken from the Fourth Book of Milton's *Paradise Lost*. **Magnificent**—grand. **Gloom**—darkness. **Glory**—brightness. **From peak to peak**—from the Fourth Book of Byron's *Childe Harold's Pilgrimage*. **Rattling**—giving out short, sharp sounds in succession. **Crags**—rugged steep rocks. **Ossian**—a legendary Scottish warrior-poet of the third century. The poems attributed to him were written by James Macpherson. **Tempest**—storm. **Lovely are**—although they are beautiful. **Heavenly bodies**—stars and planets. **Immense**—large in size.

Seneca—a great Roman philosopher and dramatist. **Veneration**—respect. **Radiant lights**—stars. **Courses**—the paths they follow. **Dante**—perhaps the greatest Italian poet. His *Divine Comedy* is one of the greatest epics of the world. He has given a picture of hell in his *Inferno*. **The lower regions**—hell. **Thence**—from there. **Issuing**—coming out. **Beheld**—saw.

Page 144

Rushing on—moving at a very great speed. **Accomplished**—attained ; got. **Appropriate**—exact ; correct. **Planets**—heavenly bodies revolving round them. **Patines**—incrustations. **Extinct**—that no longer emit light. **Brilliant**—shining. **Helmholtz**—German scientist. **Comet**—heavenly body looking like a star with a bright centre and a less bright tail. These move round the sun. **Unaided**—not aided (helped) by the telescope. **Nebulae**—distant clusters of stars or masses of gas looking like indistinct patches of light at night. **Meteors**—shooting stars ; bodies coming from space, entering the earth atmosphere and burning up.

Over-whelming—very large. **Magnitude**—size. **Infinite**—without any limit. **Our globe**—the earth. **Orbs**—spheres. **Jupiter and Saturn**—two of the planets that revolve round the sun. **Sirius**—the chief star of Canis Major. It is called the Dog-star. **Complex**—complicated.

So distant—so far away. **Perceived**—seen.

Page 145

But—only. **Feeble**—weak. **The infinities**—the bodies infinitely big or infinitely small. **Never failing**—ever-lasting.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. Many of us, however, walk through the world like ghosts, as if we were in it, but not of it. We have 'eyes and see not'. We must look before we can expect to see. To look is indeed much less easy than to over-look, and to be able to see what we do see is a great gift. **(Page 129)**

Context. This extract is taken from *The Beauties of Nature* by Lord Avebury.

Explanation. The author proposes in this essay to describe the wonders of Nature for which description can prepare us. But, he, at the same time, observes that many of us do not have the observing eye. Though we have eyes in the physical sense, we do not see with them. We move about in the world casting a cursory glance over everything. We do not observe anything minutely and attentively. If we want to see or observe anything closely, we must first look for it attentively. But that is not easy to do and so we generally overlook much when we move about. Hence we are like ghosts who are imagined to be airy beings not belonging to this world. They are not interested in observing the concrete objects of this world.

2. These are the only hours that are not wasted—these hours that absorb the soul and fill it with beauty. This is real life and all else is illusion, or mere endurance. To be beautiful and to be calm, without mental fear, is the ideal of Nature. **(Page 131)**

Context. This extract is taken from *The Beauties of Nature* by Lord Avebury.

Explanation. While speaking of the beauties of early summer in England Ruskin quotes from the *Pageant of Summer* by Jefferies. The latter says that he can never have enough of these beauties. And it is good that he enjoys them, because we live in the real sense only when our mind is absorbed in the contemplation of beauty. For the rest we drag on an uninteresting and all existence like animals. So most of our life is, in a sense, wasted. The only hours that are not wasted are those during which we enjoy a sight of beautiful objects. Then our soul is wholly occupied with a sense of beauty. We enjoy a serene calm and our mind is free from fear. In fact to be calm and to have no fear is the ideal of Nature, whose beauty is infinite.

3. Nor are they mere delight to the eye: they are full of mystery and suggestions. They almost seem like enchanted princesses waiting for some princely deliverer. **(Page 134)**

Context. This extract occurs in *The Beauties of Nature* by Lord Avebury.

Explanation. Flowers are found at all places and in all seasons. They present an infinite variety. They are very beautiful and charm the eye. But that is not all about them. There seems to be a mystery about them. They do not seem to be just flowers but to represent or suggest something else. Because of their beauty they are like princesses, who, in stories of romance, may be imprisoned by a magician by casting a magic spell on them. Then some princes come by chance and somehow break the spell and set the princesses free. Since the flowers are confined to a particular spot (as plants do not move) they seem to be imprisoned.

4. Mountains, again, "seem to have been built for the human race as at once their schools and cathedrals ; full of treasures of illuminated manuscripts for the scholar, kindle in simple lessons for the worker, quiet in pale cloister for the thinker, glorious in holiness for the worshipper. **(Page 141)**

Context. This extract occurs in *The Beauties of Nature* by Lord Avebury.

Explanation. Speaking about the various beautiful objects of Nature, the author comes to mountains. They appear to have been created by God specially for mankind. They are schools and churches for us at the same time. We learn much from them and they turn our thoughts towards the Almighty. For the scientist they are like an old manuscript that has been deciphered and so can be easily read. He studies the rocks from the geological point of view, for instance, or the trees and plants growing on mountain sides from the botanical point of view. Thus he adds to his knowledge. A labourer who works on the mountains digging up stones, cutting timber and so on, learns the lessons of hard work and of the dignity of labour. Mountains are calm and quiet and teach a thinker that he should ponder over the problems he is studying quietly and calmly. Their glory and grandeur remind the devout of the Almighty who created them and they bow down to Him in prayer.

5. It is indeed but a feeble expression of the truth to say that the infinite revealed to us by science—the infinitely great in one direction and the infinitely small in another—go far beyond anything which had occurred to the unaided imagination of Man, and are not only a never-failing source of pleasure and interest, but lift us above the petty troubles and help us to bear the petty sorrows of life. **(Page 145)**

Context. This is the concluding paragraph of *The Beauties of Nature* by Lord Avebury.

Explanation. Though the author speaks mainly about Nature, the contemplation of the innumerable stars and other heavenly bodies leads him on to think of the discoveries made with the help of modern science. Science has revealed to us infinities. It has discovered the infinitely big like the heavenly bodies (some of which are thousands of times bigger than the sun) and the vast galaxies. At the same time it has discovered the infinitesimally small like the constituents of the atom—the electron, the proton and the nucleus. Before the advent of modern science, Man's imagination had conceived much about the universe. But all that is nothing compared to what modern science has taught him. Man finds profound interest and pleasure in pondering over the above-mentioned infinites revealed by science. Also, while contemplating them, he finds the petty troubles of life too petty for his attention and ignores them. So far as the greater sorrows of life are concerned, he finds that even they are petty in comparison with the infinities of the universe and so he finds it easier to bear them.

D. QUESTIONS AND ANSWERS

Q. 1. Say, in your own words, what Lord Avebury says in "The Beauties of Nature".

Ans. See *Analytical Summary.*

Q. 2. What does Lord Avebury say about the beauty of early summer ?

Ans. See *The charm of early summer* in *Analytical Summary* above.

Q. 3. What does Lord Avebury say about flowers ?

Ans. Look up under *Flowers* in *Analytical Summary* above.

Q. 4. Summarise in your own words Lord Avebury's thoughts about leaves and trees.

Ans. Look up under *Leaves—Trees—Forests* in *Analytical Summary* above.

Q. 5. What is the contribution of water to the Beauty of Nature ?

Ans. Look up under *The Fascination of Water* in *Analytical Summary* above.

Q. 7. Summarise in your own words, what Lord Avebury says about the sky and the stars.

Ans. Look up under *The charm of the sky* in *Analytical Summary* above.

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23. THE PRESENT AGE

A. ANALYTICAL SUMMARY

The tendency to expansion and Universality. The present age is marked by a tendency to expansion, diffusion and universality, whereas the past ages were characterised by exclusiveness and monopoly. The number of the privileged few is fast decreasing. The advantages, facilities and helps are meant for all. The importance of man as man is being realised fast. The prevalent belief is that every human being should be enabled to acquire knowledge, health, comfort and happiness. It is considered the duty of the government to protect the rights of all and not only those of a few. Likewise, it is felt that society should care for all its members.

This tendency and science. **(A)** This modern tendency to diffusion and universality is evident in the field of Science. Science is not confined to a few colleges and academies. It is not meant only for the selected few. Because of the printing press, science has become the property of the common man. It is realised that the labourer should not work as a machine but understand the scientific processes and laws which he makes use of. So we find professors of science no longer confined to Universities and Colleges, but speaking in mechanics institutes also. Even school-books contain scientific information. In present age scientific knowledge is available to all men.

(B) The tendency to universality is evident also *in the use to which science is put.* Science is no longer merely an exercise for the intellect or a subject for discussion. It is used more as a power to use nature to satisfy the needs of man. It has enabled man to gain control over earth, sea and air. This control is used for the benefit of all and not only of a few. The machines invented and run by science have provided comforts and luxuries for all.

(**C**) *The aims and objects of science* also show the tendency to universality and expansion. (**i**) Scientific research is carried on in all provinces of nature. Science not only studies human history but also the Geology of the remote past before man came into existence. It studies not only visible matter but also its invisible particles. Difficulties only provoke it to new efforts. The main aim of science is to contribute to the well-being of man and to reduce his suffering. Scientific research is carried on in the field of the social sciences like political science and economics also. Science provides fields of research and study for all orders of minds. (**ii**) But there is one dangerous tendency. Science does not consider anything to be too sacred for its investigation. It has no reverence for past and settled opinions. It has made men so audacious as to question the infinite. This has shocked pious minds. This, however, shows a tendency to expansion in the movement of thought.

Still more true of literature. What has been said about science is still more true of literature. Science has enabled us to produce books at a low cost. So even the poor can afford to purchase them and acquaint themselves with the works of great writers. Now the books of inferior quality are getting circulated too freely. But there is a definite tendency that people are gradually taking to the study of the books of a higher order. Books which have a universal appeal, being based on the fundamental principles of human nature, are becoming more and more popular. This diffusion also shows the tendency to universality.

The fine arts and the tendency to universality. (**A**) The same tendency is to be seen in the fine arts also. The taste for the works of great artists is spreading. Their works are no longer to be seen only in art-galleries and the halls of emperors and Popes. We find them in the cottages of the poor as well.

Science has made this possible by the improvements of engraving and the invention of casts. Drawing is the foundation of all arts. It is taught in schools, to which children from all classes are admitted. (**B**) Education is the greatest of arts. In it also there is a tendency to diffusion. Its principles are sought in the common nature of man. It is being realised that every human being has a right to education. States allot funds liberally for education, so the number of schools is fast increasing. Children from all classes of society are admitted to schools. People are beginning to consider the teacher the greatest benefactor of mankind.

Growth and knowledge. We have seen that in all the intellectual movements of modern times there is a tendency to expansion and universality. This is not just a matter of chance. Every mind was created for growth and for knowledge. It is a sin to leave it in ignorance. In the popular thirst for knowledge and for intellectual action we see the fulfilment of the great design of nature. Political changes would have been incomplete without this revolution.

B. WORD-NOTES AND EXPLANATIONS

Page 146

Struck with—impressed by. **Commanding**—prominent. **Characteristic**—quality. **Diffusion**—spreading. **Universality**—the existence or influence of something being felt by all. **Exclusiveness**--being dissociated from others. **Restriction**—being limited. **Monopoly**—to have an exclusive right. **Has prevailed**—has been widespread ; has been generally seen. **Ages**—long periods of human history. **Unconfined**—not subject to any limitations. **Privilege**—enjoying certain exclusive rights. **Patted**—treated with affection ; favoured. **Are becoming less**—are decreasing in number. **The human... more**—greater and greater importance is being attached to the common people. **The multitude...dust**—the common people are no longer ignored ; their importance is being felt. **The multitude**—the common people. **The few**—the privileged few. **The many**—the common people. **The prerogatives**—special rights or privileges. **Looking through the disguises**—understanding the reality beneath false outward show. **Partakes of it**—shares it. **To cultivate**—to develop. **Solemn**—of a serious nature. **Inalienable**—that cannot be given away or taken away. **To assert**—to lay a claim to. **Destiny**—ultimate lot. **Accomplish**—achieve. **Glimineting**—shining faintly ; that is, beginning to be realised. **The most...society**—the lowest classes of society. **Are visited...of**—hope for. **Designed**—created ; meant. **The grand doctrine**—the great principle. **Self-culture**—one's own intellectual development. **Exercising**—making use of. **This is social truth**—this is gradually being regarded as the highest truth about society.

Page 147

Shall perish—shall be ruined, or, shall be destroyed. **But through**—except because of. **End**—goal ; aim. **To spread ...over**—to protect. **Propositions**—statements. **Axioms**—truths that are self-evident. **Departments**—spheres.

Locked up in—confined to. **Inaccessible volumes**—voluminous books to which common people cannot have access. **Portals**—gates. **A dark phraseology ?**—obscure expressions ; words and expressions that are difficult to understand. **Are its portals...phraseology ?**—Are they written in so difficult words that only the learned few can read and understand them ? **Which to the...tongue**—which the common people cannot understand. **Retreats**—the places where it lay hidden. **Votaries**—worshippers ; devotees. **Instructing the race**—educating the masses. **The mechanics' institute**—the institute where mechanics are trained. **Turns to account**—uses to his advantage. **As a dream**—as something that cannot be achieved. **The greatest of destinations**—something that distinguished a great scientist or intellectual from the common people. **Is becoming popular**—is being learnt and made use of by the common people. **A lady etc.**—in the past few ladies were educated and well-versed in science. **Conversations**—talks. **Had not dawned on**—had not occurred to. **The creation**—how the universe came into being. **Lyceums**—associations for instruction through lectures, debates, etc. **Aid**—help. **Rapid...is**—although its pace is quick.

Page 148

Speculation—guess-work. **Discourse**—speech ; lecture ; treatise. **Hurried**—got in a hurry. **Gratification**—satisfaction. **One of the distinctions**—one of the main characteristics or qualities. **Pursued**—followed ; studied. **Has passed into life**—has come to be used in life. **Contemplative uses**—its uses as a subject for thought. **Subject to our needs**—made to satisfy our needs. **Conferring**—bestowing. **Dominion. over**—authority to control. **Prophessed**—foretold. **Maker**—God. **Employed**—used. **Exalt**—raised to a higher position. **Multiply**—increase the number of. **Ornaments of life**—things that make life beautiful. **Mechanician**—one who makes machines. **Inexhaustible**—one who never gets tired. **Forges**—workshops with fire and anvil where metals are heated and shaped. **Comforts**—things that make life easy. **Luxuries**—things that give pleasure and enjoyment, but are very expensive and can be done without. **Distinction**—special privilege.

Illustration—example. **Burst**—broken ; crossed. **Bonds**—limits. **All orders of minds**—minds of different levels of intelligence. **Province**—field ; religion. **Invade**—*i.e.*, study. **Exploring**—examining thoroughly. **Darkest periods**—the periods about which we have little information. **Stupendous**—huge ; very big. **Our globe**—the earth. **Abode**—home. **Imponderable**—of little or no weight ; of which the effect cannot be estimated. **It would**—it has the desire to. **Lay open**—reveal. **The polar ocean**—the frozen ocean near the North or the South Pole. **Untroden lands**—the lands where uncivilized people live and which have been visited by few civilized people. **Investigates**—enquires into. **Political economy**—economics.

Page 149

End—aim ; object. **Alleviation**—making less and so easier to bear. **Weal**—welfare. **Bounds**—limits. **It holds...investigation**—it enquires even into sacred things ; their being sacred or holy does not deter it from enquiring into them. **Call to account**—literally, force to explain conduct or behaviour. **Hoary**—very old. **Reverence**—sense of respect (for a restable person, idea or belief). **Drives it back**—prevents it from investigating. **What...settled**—what seems to be accepted by all as true. **Explored**—investigated thoroughly. **Perilous**—dangerous. **Audacious**—bold ; daring. **Self-reliance**—confidence in oneself. **Pious**—having deep respect for religion. **Extravagance of doubt**—a large number of doubts. **Cedulity**—believing in the truth of everything that one is told. **Wildness**—recklessness.

Hitherto—so far. **Books are...of all**—the cost of producing books is so low that all can afford to purchase them. **Works**—writings ; books. **The opulent**—the rich. **Genius... into cottages**—even the poor living in cottages can afford to buy and read the writings of the greatest writers. **Spreads its sheets...winds**—spreads its ideas through books among all people. **Lament**—express sorrow at. **This agency**—books. **Deficient in**—lacking in ; not having. **Ministering**—serving ; helping. **Prejudices**—biased views. **Passions**—strong feelings. **Select**—one able to make a wise selection or choice. **Books of...order**—books of a higher level ; better books.

Page 150

Instability—being subject to change. **Works of fiction**—novels and short stories. **Casts**—moulds. **The genius... going abroad**—the works of the great artists are reaching all the people. **Conceptions**—ideas. **Pent up in**—confined to. **Galleries**—art galleries. **Designed**—planned. **Consciousness**—being conscious about ; coming to know about. **Kindred**—similar. **The child of poverty**—the poor person.

Unparalleled—unequalled. **Constantly accelerated**—with its speed always increasing. **Sure**—definite ; about which there can be no doubt. **Despotic government**—government by one man, free to govern according to his wish.

Page 151

Without distinction—without the consideration as to from which social class the child comes. **Elements**—fundamentals. **Popular education**—the education of the common people. **Revenues**—funds ; money. **Liberally**—freely. **Rank**—position ; status. **Look on**—consider. **Benefactors**—those who give friendly help.

Accident—chance. **Inexplicable**—what cannot be explained. **A violence on nature**—something done violently against nature. **Is sinned against**—we commit a sin against its nature. **Doomed to**—condemned to. **Ignorance**—lack of knowledge. **Hewers of wood and drawers of water**—persons doing hard menial work. **Ploughmen**—peasants. **Disinterestedly**—in a detached manner ; in such a manner as not to be attached to them or bound with them. **Thirst for**—have a profound desire for. **Design**—plan. **Accomplished**—fulfilled. **Impulse**—urge. **Intellectual culture**—development of the intellect. **Are tending**—are moving towards. **Children's play**—of little significance.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. The grand idea of humanity of the importance of man as man, is spreading silently but surely. Not that the worth of the human being is at all understood as it should be : but the truth is glimmering through the darkness. **(Page 146)**

Context. This extract is taken from *The Present Age* by W.E. Channing.

Explanation. The main characteristic of the present age, according to the author, is the tendency to expansion and universality. All advantages and helps are now open to all. In the past these were mainly meant for, and enjoyed by the privileged few, who alone got all encouragement. In the present age it is increasingly being felt that the privileged did not deserve the treatment they got in the past. All the importance should be given not to them but to the people at large. This is a very important idea. The speed at which this idea is spreading is slow, but it is certain that it is spreading. It as beginning to be realised that man is important as man. Even now the importance of man is not being fully realised. But one thing is certain. The truth, that humanity as a whole is important and not a few privileged individuals only, has started being appreciated.

2. No ; science has now left her retreats, her shades, her selected company of votaries, and with familiar tone begun the work of instructing the race. **(Page 147)**

Context. This extract is taken from William Ellery Channing's *The Present Age.*

Explanation. The author says that the tendency of the present age to diffusion and universality is evident in the field of Science also. In the past Science was confined to universities and colleges. Only learned professors lectured on it. The books on Science were written in a language that only the learned could understand. But in the present age scientific knowledge is spreading among the masses. It is talked about in public and not in colleges and universities only. Those who know science talk and write about it in a language that the masses can understand. This means that the whole human race is now learning science.

3. The doctrine that the labourer should understand the principles of his art, should be able to explain the laws and processes which he turns to account ; that, instead of working as a machine, he should join intelligence to his toil, is no longer listened to as a dream. **(Page 147)**

Context. This extract is taken from *The Present Age* by William Ellery Channing.

Explanation. The author says that in the field of science also we find the modern tendency to diffusion and universality. In the past scientific knowlege was confined to a few scholars and professors. Lectures on science were given only in colleges and universities. But, in the present age scientific knowledge has started spreading among the masses. Even labourers are taught science. In the past they were asked to work slavishly and mechanically. But now it is considered necessary that the labourer who handles a machine, should understand its structure and the scientific principle on which its working is based. It is being appreciated that he should not only understand but be able to explain the processes he makes use of. He should be able to explain, too, the scientific laws on which these processes are based. So, he is taught all this before he starts handling the machines. Thus even a labourer in modern times is given scientific education.

4. It calls the past to account and treats hoary opinions as if they were yesterday's growth. No reverence drives it back. No great name terrifies it. The foundations of what seems most settled must be explored. **(Page 149)**

Context. This extract is taken from *The Present Age* by William Ellery Channing.

Explanation. According to the author the present age is characterised by a tendency to diffusion and universality. This tendency is visible in the aims and objects of science, too. It aims at the welfare of all people and the range of its enquiry is vast. It does not rest contented with investigating the present beliefs and ideas alone. It tries to test the truth of the opinions which have been regarded as true for so many centuries. It does not consider any opinion too sacred for its investigation. Some opinion may be associated with the name of a great personality of the past, who is respected by all. Even this opinion is not taken on trust by scientific investigators. They investigate it thoroughly and, if it is proved wrong, they discard it. There are certain beliefs which are settled. They have been accepted for a long time. But the men of science question their truth and carry on investigations to find out whether they are really true.

5. Genius sends its light into cottages. The great names of literature are becoming household words among the crowd. Every party, religious or political, scatters its sheets on the winds. **(Page 147)**

Context. This extract occurs in *The Present Age* by William Ellery Channing.

Explanation. Just as the present tendency to diffusion and universality is to be found in science, so is it to found in literature as well. Modern science has made it possible to produce books in very lage numbers and at cheap rates. As a result, the books written by the greatest of writers can be purchased even by the poor, who live in cottages. In the past such books were possessed by the rich only. Since the common people can afford to buy the books by the greatest writers, the names of the latter are popular in every household. Since book-production is cheap, every party writes down its ideas and opinions in book-form and has a large number of these books printed. Thus the public at large gets to know about these ideas and opinions. This is true of religious, as well as of political parties.

6. This is the evolution to which we are tending and without this all outward political changes would be child's play, leaving the great work of society yet to be done.

(Page 151)

Context. This extract is taken from *The Present Age* by William Ellery Channing.

Explanation. In the present age we find a tendency to diffusion and universality. Scientific knowledge is spreading among the masses. Great works of literature find their way into cottages because of the modern methods of cheap book production. The common people now have a thirst for knowledge. And this, according to the author, is not a mere accident. God created man for growth and knowledge. Society has received an impulse in this direction and, in due course, a time will come when the means of intellectual culture will be within the reach of every individual. This will mean a revolution indeed and the world is progressing in this direction. There have, no doubt, been many political changes and revolutions in the world, but without the revolution mentioned above, political changes are insignificant. The great work of society is to make knowledge—whether scientific or literary—available to the mass of the people.

D. QUESTIONS AND ANSWERS

Q. 1. "In looking at the present age, I am struck, immediately, with one commanding characteristic, and that is the tendency in all its movements, to expansion,

to diffusion, to Universality." Discuss this statement of William Ellery Channing.

Or

What is the chief characteristic of the present age, according to William Ellery Channing ?

According to William Ellery Channing the chief characteristic of the present age is its tendency to expansion, diffusion and universality. The past ages were characterised by narrowness, restriction and monopoly. But now human action is freer. All advantages and helps are meant for all and not for the privileged few only, as in the past. Though the real worth of the individual is not properly understood as yet, the idea is gaining ground that man is important as man. The society, it is now believed, should care for all and not for a few only. All men have an equal right to virtue, comfort, health, happiness and knowledge.

The tendency to universality is to be found in the various movements of the present age. Science, for example, is not confined to universities and colleges. The common people are now conversant with the laws and discoveries of science. Even labourers are taught the working of the machines they handle and the scientific laws on which they are based. Even the school-books meant for children contain scientific truth.

Science is not only a subject for speculation or discussion. It is used to multiply the comforts for all people. Mills, forgers, automobiles and printing presses are adding to our comforts and luxuries. So far as the aims of science are concerned, it carries on its investigations in all fields. It has burst all bounds. It investigates the laws of social progress, of political economy, of the institutions of government and of the arts. Its aim is to reduce human suffering and to contribute to the welfare of all the people. It challenges settled and ancient opinions and beliefs. There are fields of investigation in science for all orders of minds.

What is true of science is also true of literature. Books can now be produced at cheap rates and in large numbers. So the works of the geniuses of literature are found in the cottages of the poor. In the past only a few intellectuals read them and only the rich could afford to possess them.

The tendency to universality and diffusion is found in the field of the fine arts as well. Because of the invention of casts and the improvements of engraving, the works of the great artists decorate the cottages of the poor also. The art of drawing is the foundation of all the arts. It is taught in schools, to which children from all social classes are admitted. The greatest of the arts is education and it is spreading among the masses. It is appreciated everywhere that every human being has the right to education. All governments grant funds liberally for education.

The common people have a thirst for knowledge. This is natural, because God made every mind for growth and knowledge. Every intelligent person has a right to acquire knowledge about God and His works.

Society is trying to make available for every individual the means of intellectual culture. This is a revolution indeed. And it is more important than any political change.

Points to remember

1. The chief characteristic of the present age is a tendency to expansion, diffusion and universality.

2. The privileges, advantages and helps are now meant for all and not for the privileged few only.

3. The tendency to universality and diffusion is found in all the movements of the present age :

(*a*) (*i*) Take, for example, science. It is not confined to universities and colleges. Scientific knowledge is available to all.

(*ii*) Science is no longer a subjectf or speculation and discussion only. Its inventions and discoveries are used to multiply the comforts and luxuries of life for all.

(*iii*) The aim of science is to carry on investigations in all fields. It has no respect for old and settled opinions.

(*b*) When we consider literature, we find that the works of great writers are found even in the cottages of the poor.

(*c*) The works of great artists, too, decorate the homes of all, including those of the poor. Drawing is taught in schools.

(*d*) Education is spreading among the masses.

4. The common people now have a thrist for knowledge.

5. This means a revolution, which is more important than any political change.

Q. 2. **According to William Ellery Channing the modern tendency to expansion and universality is to be found in the field of science also. How does he prove it ?**

Ans. Look up under *This tendency and science* in *Analytical Summary* above.

Q. 3. **How does William Ellery Channing prove that the modern tendency to expansion and universality is to be found in the fields of literature and the fine arts also ?**

Ans. Look up in *Analytical Summary* under *Still more true of literature* and *The fine arts and the tendency to universality.*

Q. 4. **Make a summary of "The Present Age" by William Ellery Channing.**

Ans. See *Analytical Summary* above.

24. THE AIMS OF EDUCATION FOR CITIZENSHIP

A. ANALYTICAL SUMMARY

The purpose of education. (**A**) The aim of education is vaguely defined to be to form character, to produce a sound mind in a sound body or to bring about the complete and harmonious development of all the powers of personality. (**B**) When, however, we try to arrive at a concrete definition, we find that education has a threefold purpose. (**i**) *First*, in this world of acute competition education must enable the student to earn a living when he grows up. So he should be imparted vocational education. (**ii**) *Secondly*, a student should be imparted what is called general education. This is necessary because vocational education means a narrow, technical education. General or *cultural education* will enable a man to enjoy the books of great minds during his leisure. These will cultivate his mind and stimulate his imagination. (**iii**) *Thirdly*, a man should be able to fulfil his obligations as a citizen of a democratic state. He should be conscious of the fact that he is part of the community and feel concerned about its well being. This end is served by *education for citizenship*.

The author deals in this essay with the third aim of education ; *viz*., education for citizenship.

I. The Crisis of Civilization

(**A**) About fifty years ago it was believed in America and Western Europe that it would be possible to establish a better social order, because of the steady progress in science, capitalism and democracy. No doubt science and production have continued to advance but the potitical control of the whole process is failing.

(**B**) Consequently, we faced with a grave crisis. (**a**) (**i**) Many goods could have been easily produced but there is no demand for them. At the same time consumers cannot afford to purchase the goods they want. (**ii**) The workers are too busy. They have to work for long hours and have no leisure. Yet one-fifth of those who would like to work cannot get work. (**b**) We are unable to make the world free from war. This is in spite of our best efforts to prevent war and the universal demand for peace.

II. The authoritarian remedy

For these failures the people naturally blame the system of Government, that is democracy. Then say that democracy is cynical and aimless. In the countries where democracy was not firmly established, it has been replaced by dictatorship. Dictatorship preaches the greatness of the state, which every individual must serve. Cruelty to human beings does not matter. Government is afraid of opposition and suppresses it by violence. The authoritarians use all the means of propaganda to inculcate their political views among the growing generation. Discipline and obedience are the main virtues of the citizen of an authoritarian state.

III. The Democratic Remedy

People generally are disillusioned with democracy but in the U.K. they are satisfied with it and reject Fascist ideals. They believe that spiritual values can be sought after and all that is noble in human civilization can be achieved only when men are able to think freely. They should also be able to hold free discussion and try to persuade one another. They should not use violence to win over others to their point of view. Though public opinion is not perfect, it responds to great ideals. Democracy is giving a better life to the people than any dictatorship anywhere. But democracy is not working well in the post-war conditions, so it needs to be improved. One of the means of improving it is education. But, though education has improved since 1870 both in quantity and quality, it has failed to produce the sort of citizen who would bring about a better social order. Why is this so ?

IV. Education to-day inadequate

The reason is simple. The education given is not of the right type. Nor is it enough. A majority of students finish their education at fourteen or sixteen. They cannot generally, form a sound judgment on complex political issues or the merits of a candidate for election. Even university graduates who leave the university at 21 or 22 do not always have the qualities of citizenship. They can be good citizens only if, after graduation, they devote enough time to studying public affairs. Unfortunately most of our education is not related to the problems of the modern world. Scholars and scientists can think very well on their respective subjects, but are generally bad citizens. In the complex political conditions of the post-war world people must be trained deliberately for their duties as citizens just as they are trained for their professions.

V. The Citizens of Democracy

(**A**) The authoritarians inculcate among the citizens an irrational and self-sacrificing devotion to the state. But democracy should inculcate reason and tolerance.

(**B**) The citizen of a democracy should have (**a**) a deep concern for the good life of other citizens. (**b**) He should be prepared to sacrifice his own interests and those of his class for the community as a whole. (**c**) He should be a man of independent judgment. (**d**) He should respect the individualities of others and so be tolerant of their opinions, even though they be opposed to his own. (**e**) He should use the methods of discussion and persuasion and not that of force. (**f**) The citizen of a democracy must learn how to find truth. (**g**) He must be taught how to think clearly on political, social and economic problems. (**h**) He must acquire some knowledge of the basic facts of politics and economics. (**i**) He must have a knowledge of history, besides that of current events. (**j**) He should have sound convictions on the main political questions of the day. (**k**) He should know that he has duties as a citizen of the world besides his duties as a citizen of his own country. (**l**) He must be able to recognize in a candidate for election integrity, courage and ability. He should vote for a candidate having these virtues and not for a demagogue. (**m**) He should trust a representative after he has been elected.

(**C**) In brief the citizen of a democracy should have :—

1. A deep concern for the freedom and good life of his fellow-citizens.

2. The ability to form sound judgments about the main political problems and to decide which party will achieve the aims he desires.

3. The power to select those men as public representatives who have wisdom, integrity and courage. Knowing his own limitations, he should trust them when they are elected.

VI. Education for Democracy

(**A**) The sort of citizenship described above is an ideal. We must try to achieve this ideal by (**i**) building up a stronger tradition for free citizenship, and (**ii**) imparting direct education for free citizenship some people, however, develop the qualities of free citizenship without formal education, *e.g.* Lincoln. But their number is very small.

(**B**) (**a**) The right training and the right environment will enable a majority of the people to develop the qualities mentioned above. (**b**) Such people will gradually solve the political and economic problems of today. (**c**) We must, therefore, find out the best methods of training citizens.

B. WORD-NOTES AND EXPLANATIONS

Page 152

Purpose—aim. **Stated**—mentioned. **Sound**—healthy. **Harmonious**—forming a consistent or agreeable whole; concordant. **Personality**—distinctive personal character. **Interpreted**—explained. **"Liberal" education**—the education, the aim of which is the general enlargement of the mind. It is different from professional or technical education. **Classics**—the literatures of ancient Greece and Rome. **A broad curriculum**—a course of study including many subjects. **Specialization**—studying intensively a particular subject or a branch of it. **Agreement becomes impossible**—people cannot agree as to which is the best way of achieving the aim of "liberal" education. Different people have different views in this regard. **To make...world**—to live successful lives. **Keen**—acute. **Secure**—safe. **Obtain**—get. **Vocational education**—the education that trains the student to enter some profession.

Lay stress on—emphasize. **Inadequacy**—insufficiency. **Narrow**—technical education is called narrow, because it teaches a particular branch of knowledge. It does not have a broad curriculum like 'liberal' education and so does not contribute to the general enlargement of the mind. **Technical**—of a particular craft, art or science. **Urge**—plead pressingly for. **General culture**—all-round enlargement of the mind. **Cultivate**—develop. **Stimulate**—excite.

Page 153

To enjoy his leisure...and present—to read, during his leisure, books written by the great minds of past and the present.

Cultural education—the education which aims at the enlargement of the mind. **Held**—believed. **Constitute**—form. **Adequate**—sufficient. **Self-regarding**—concerned with one's own self. **Ignore**—disregard. **Function**—duty. **The community**—society. **Splendidly**—grandly ; excellently. **A technician**—an expert in some technical line. **Profound**—very widely read. **Fulfilling**—discharging.

At one with—part and parcel of. **Aspirations**—ambitions. **Significance**—importance.

Crisis—time of difficulty or danger about the future. **Assured**—definite. **Triple**—three-fold. **Capitalism**—the system under which capitalists organise production for their own profit.

Page 154

Steady—regular.

Advance—progress. **Statisticians**—persons who are experts in collecting facts in numbers. **Owing to**—because of. **Surplus**—in excess of the demand. **Herring**—a kind of sea-fish. **Consumers**—those who use goods to satisfy their demands. **Cannot afford to purchase**—do not have enough money to purchase.

Would-be workers—those who want to be workers.

Leisure—spare-time ; time free from any engagements.

Secure—safe. **Universal demand**—a demand that is made all over the world. **Elaborate**—complex ; minutery worked out. **Machinery**—organisation. **To secure it**—to secure peace. **Despair of it**—have lost all hopes that permanent peace can ever be achieved and war avoided.

Was potentially so rich—had the resources which, if properly exploited, would make it rich.

General—common ; prevailing everywhere. **Despairing fear**—fear that has destroyed all hope. **Inevitablity**—the fact that it (war) will certainly come.

Page 155

Authoritarian—dictatorial, all powers being vested in an individual. **Remedy**—*i.e.* the remedy for the present crisis in civilization as explained in the previous section. In this section the author proposes to discuss whether dictatorship will be able to solve the crisis. **Cynical**—contemptuous or sneering. **Long-standing**—that has lasted for a long time. **Deriding**—mocking at ; laughing scornfully at. **Nazis**—the followers of the German political party led by Hitler. They believed in mobile militerism.

Docility—meek obedience. **Supreme**—highest. **Absolute**—unchanging. **Dreads**—is afraid of. **Persecution**—punishing or treating someone cruelly for his beliefs. **Are inevitable**—cannot be avoided. **Count**—matter. **Humanitarianism**—working for the welfare of all human beings by reducing human suffering etc. **Callous**—unfeeling.

Adherents—followers. **Inculcate**—fix ideas in the mind firmly by repetition. **Conceivable**—that can be thought of. **Agents**—means.

Page 156

Massed propaganda—propaganda carried on through many agents (*e.g.* press, radio, cinema etc.) and aimed at the masses. **In the long run**—ultimately ; finally. **Scruple**—hesitation caused by uneasiness of conscience.

The democratic remedy—in this section the author considers whether democracy can be a remedy for the crisis mentioned in the second section above.

Disillusioned—freed from illusion and so understanding the unpleasant realities. **Fascists ideals**—the ideals and beliefs of Fascists. **Fascists**—those who support Fascism, that is, the principles of the nationalist and anti-communist movement that started in Italy during World War I and that were imitated in some other countries. **Superficially**—on the surface ; before they do not go deep into them. **Differentiates**—distinguishes. **Far from perfect**—imperfect. **Is subject to panics**—can get panicky. **President Wilson**—the President of the USA during the latter part of World War I and afterwards. He was the father of the idea of forming a world orgaganisation like he League of Nations to ensure World peace. **Relatively**—comparatively. **Stable**—stationery ; unchanging. **Flexible**—which can be adapted to different or changing conditions.

Page 157

An increase...education—a large number of educational institutions, including universities, have been opened and the admissions to them have been stepped up. **Lord Bryce**—a writer on political science. He was a famous English Ambassador to America.

Formal education—education imparted in educational institutions according to definite curricula. The author uses this expression, because all experience, other than formal education, also contributes to a person's education in the broadest sense. **Complexities**—intricacies. **A candidate**—is a candidate for an election. **Will make**—will become ; will prove.

Page 158

Comes down—*i.e.* from Oxford or Cambridge.

Irrelevant learning—learning not associated with the duties of citizenship. **Competent**—capable. **Particle**—a minor part of speech ; *e.g.* an article, a preposition, an adverb etc. **Sensible**—wise. **The League of Nations**—the world organisation set up after World War I to ensure World peace. **Free Trade**—the principle that each country should specialise in the production of the goods for which it is most suited and that there should be a free exchange of these goods among the various countries. **Tariff Reform**—a moment launched in the nineteenth century in Britain to get rid of inequalities in taxes. **Minister...Crown**—Minister of the state so called because Britain has retained the monarchy. **Detached**—separated. **Notorious**—widely known (especially for something bad). **Classical students**—students of Greek and Latin literatures. **Muddle-headedness**—being confused in mind ; stupidity.

Page 159

Deliberately—after careful consideration. **Lovers of reason and liberty**—democrats. **Passion**—strong feeling. **Irrational**—not based on reason. **Combating**—fighting. **Cynicism**—an attitude of mind that sees little good in anything and that has no belief in human progress. **Indifference**—lack of interest. **Foster**—help the growth and development of. **Abiding**—lasting ; permanent.

Fundamental—basic. **Fellows**—fellow-citizens ; other citizens. **Sink in**—sacrifice for. **The common good**—the good of all citizens. **Physical Sciences**—Physics and Chemistry.

Page 160

Social sciences—the subjects that deal with man in society ; *i.e.* Economics, Political Science, and History. **Prejudice**—bias. **Calm**—quiet and peace. **Over statement**—exaggeration. **Trilogy**—set of three literary works. **Implying**—suggesting indirectly.

Fervently—ardently. **Securing**—achieving. **Disarmament**—reducing the size of armed forces. **Abolition**—removal. **Ends**—goals ; objectives. **Gained**—achieved. **Revolting**—repulsive. **Slums**—courts, alleys or streets of dirty crowded houses. **Intervene**—interfere.

Page 161

The "Homes for Heroes" Campaign—the movement that those who fought in the War should be provided with houses, because they are heroes. **Insistently**—emphatically. **Front-page news**—important news, which is printed on the front-page of a newspaper. **The penny press**—the newspapers that cost only a penny each. **Adopted**—used. **Integrity**—honesty.

Page 162

Specious—seeming right but not really so. **Demaoggue**—political orator who appeals to the emotions of his audience. **Limitation**—disability or inability. **Dispose him**—incline him. **Unattainable**—that cannot be achieved. **Lincoln**—Abraham Lincoln, one of the famous presidents of America. He was remarkable for his idealism, humanity and practical sense. He abolished slavery. **Outstanding**—prominent. **Environment**—surrounding atmosphere.

Page 163

Approaching—bearing some resemblance to. **Baffling**—puzzling. **Conscious**—deliberate.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. A man may be splendidly educated as a technician, capable of doing valuable work in his vocation ; he may be a profound scholar, an authority on some literary or artistic subject and yet may be uneducated as a member of the community, knowing nothing and caring nothing about the lives of his fellow citizens, incapable of fulfilling his functions as a responsible citizen of a democratic state. **(Page 153)**

Context. This extract is taken from *The Aims of Education for Citizenship* by Sir Ernest Simon.

Explanation. Vocational and cultural education is generally considered enough. But this is not enough. Vocational education enables a man to earn a living and cultural education contribute to his personal culture. Neither fits him for his duty as a citizen. A man may have been very well educated for a profession. He may be a capable technician. He may have acquired great efficiency in his profession. He may be a highly successful engineer, physician or surgeon, for instance. Or, he may have had a good cultural education. He may have made a thorough study of literature or of one of the arts. He may be a great scholar. He may even be an authority on his subject. But all this by itself will not make him a good citizen, who must have the welfare of his fellow citizens at heart. He must know what problems the community is facing and how they can be solved. A responsible citizen in a democracy has many duties to perform ; for example, he has to decide which party and candidate to vote for at an election. For such duties vocational and cultural education do not fit him. He needs a third kind of education in order to make him a good citizen. And that is education for citizenship.

2. There is an almost universal demand for peace by the people of the world ; elaborate machinery has been set up to secure it, yet there is everywhere doubt whether another great war can be avoided ; indeed many people almost despair of it. (**Page 154**)

Context. This extract occurs in *The Aims of Education for Citizenship* by Sir Ernest Simon.

Explanation. There is a crisis in modern civilization. Production has increased, but most of the consumers cannot afford to purchase the goods they want. The labourers who are employed are over-worked, but a large number cannot find any work to do. Another great failure of modern civilization is that it has not succeeded in abolishing war and ensuring permanent World peace. All the people of the World are against war. They ardently desire peace. Serious efforts are being made to establish permanent World peace. The most important of such efforts is the establishment of a machinery for peace. This machinery is very elaborate and its most important part (at the time the essay was written) is the international organization known as the League of Nations. Most countries are represented on it and they are trying to banish war permanently from the world. But in spite of all this people throughout the world apprehend that another great war may break out at any time. The fear of war is lurking in their minds. Indeed some people have given up all hope of world peace.

3. The essence of an authoritarian state in which the greatness of the state becomes the one absolute good is that the Government dreads opposition and free thought and suppresses it by violence. Spies and persecution are inevitable ; it is the duty of the citizen to obey ; cruelty to human beings does not count in comparison with duty to the state. The development of British humanitarianism during the last two centuries is in striking contrast with the callous cruelty of the citizens of the new authoritarian states. **(Page 156)**

Context. This extract is taken from *The Aims of Education for Citizenship* by Sir Ernest Simon.

Explanation. There is a crisis in modern civilization. And people blame the democratic form of government for it, so in some countries democracy has been replaced by dictatorship. The citizens of an authoritarian state develop discipline and the spirit of sacrifice. But dictatorship has several grave defects. Under this form of government the state alone matters. The individual citizen as such has no importance. He is important only in so far as he serves the state, helping it to become great and powerful. The greatness of the state is the only goal, to which everything else is to be sacrificed, including the individual citizen. Since individual liberty is suppressed, there is a danger that some citizens may revolt openly or conspire secretly to overthrow the government. For this reason the government is very much afraid of opposition. It is also afraid of free thought, because, if people think freely, they will come to the conclusion that under dictatorship they have lost their individual liberty. Then they will work for the overthrow of the dictator. Hence the government uses violent methods to suppress opposition and free thought. They even put some opponents to death. They however know that under dictatorship open opposition is not possible and apprehend that some opponents may be conspiring secretly. Therefore they use spies. People are persecuted for mere suspicion. In most cases, the suspected persons are innocent. Authoritarians do not feel sorry for all the cruelty perpetrated on human beings. Their only duty is to the state. All this is in glaring contrast to British humanitarianism. The British public was cruel and callous, but since the seventeenth century it has steadily developed sympathy and fellow-feeling. The Britishers are now humane and dislike the idea of being cruel to human beings.

4. It is notorious that great classical students or great scientists are quite capable of combining the best thinking on their own subjects with violent prejudice and complete muddle-headedness or public affairs. **(Page 158)**

Context. This extract occurs in *The Aims of Education for Citizenship* by Sir Ernest Simon.

Explanation. Sir Ernest says that present-day education does not help make the student a competent citizen. A large part of education is not at all concerned with the problems of the modern world. It can, no doubt make a man a great scholar or a great scientist. He can be an expert in his line. He can know all that there is to be known in a particular science in which he has specialised. He can even have the ability to make scientific discoveries and inventions. If he has specialised in literature, his study can be very wide and he can be regarded as an authority on the classics. He can be a great critic, too. But it is a well-known fact, that in spite of all his learning, such a highly educated man, generally lacks the qualities of citizenship. A good citizen should be free from prejudice. He should be able to think dispassionately on public affairs and so come to the right conclusion. But a scholar or a scientist is not generally free from prejudice. Also, since he has not been educated for citizenship, he cannot think clearly about public affairs. While thinking about them, he confuses issues and so acts like a stupid person.

D. QUESTIONS AND ANSWERS

Q. 1. What are the qualities of an ideal citizen of a democratic state ?

Ans. It is essential for the citizen of a democratic state to have certain moral qualities. He should not selfishly think only of his own welfare. He should be profoundly concerned about the good life of his fellow citizens also. He should be conscious of his responsibilities to society and be prepared to work for its welfare. If his own interests or those of his class come into conflict with those of the community, he should be prepared to sacrifice the former for the latter.

The citizen of a democracy should be able to think dispassionately and independently on matters of public interest. He should arrive at his conclusions independently. At the same time he should respect the opinions of others, even though he may not agree with them. He should respect their individualities.

Besides these moral qualities the citizen of a democracy should have some intellectual qualities as well. He should be able to think clearly in order to find out the truth. As a citizen he has to think over economic and political problems, and in such problems his own prejudices come in the way. He should be able to ignore the prejudices, to appreciate the other man's point of view, and to arrive at the truth.

He should be interested in public affairs and acquainted with contemporary economic, political and social problems. He should have some knowledge of Economics, Politics and History.

He should have sound convictions on contemporary political problems.

Besides being conscious of his responsibilities as a citizen of his country, he should know that he has responsibilities as a citizen of the world also. He should be prepared to make sacrifices for international good-will and co-operation.

He should not try to make people agree with him by force. He should for that purpose use the methods of discussion and persuasion.

The citizen of a democracy should have the ability to choose a good representative for the legislature or Parliament. He should not be carried away by the cheap oratory of a demagogue. He should not be able to recognize integrity, courage and ability, and vote for the candidate who has these virtues.

The average citizen should be conscious of his own limitations and so be prepared to trust whole-heartedly the representative after he has been elected.

Q. 2. Describe the crisis in modern civilization? What is the remedy for it?

Ans. In the Victorian Era the people of Western Europe and the USA believed that science, capitalism and democracy were leading the human race towards perfection. It was believed with the improvement in the standards of living and increase in leisure a better social order would gradually be ushered in.

Science and industry have continued to advance and production has been steadily increasing. But we are no nearer a better social order. On the other hand, we are faced with a grave crisis.

Goods are produced in large quantities, but there is no adequate demand for them. Consequently, the surplus quantity of the goods produced is destroyed. At the same time a majority of the people cannot purchase the goods they want, because they are poor. The majority of the workers have to work for long hours. They have also to work overtime, though it was hoped that they could have more leisure, as a result of the progress in science and technology. On the other hand, there are many poor people who would like to get employed as workers, but who find no work to do. Although the world is rich in natural resources, unemployment is on the increase. Last, though not the least, it has not been possible to make the world free from war. An elaborate machinery has been set up to ensure peace. But people are not sure whether another great war can be avoided.

What is the remedy for all this? In utter frustration some people say that a dictatorship can set matters right. But that

Education for citizen

is too heavy a price too pay, as a dictatorship means, spies persecution and loss of individual liberty.

We have, therefore, to find out a remedy within the democratic frame-work. Democracy, in spite of its weaknesses, gives a better life to the people than any dictatorship in any country. But, if democracy is to be a success, people must be trained for democratic citizenship. Those who have been given a cultural or a vocational education are not necessarily good citizens. Even great scientists and scholars do not generally have the qualities of citizenship, though they are very capable in their respective fields of study. Hence it is necessary to impart to each citizen education for democratic citizenship, whatever else he or she is taught. It should be made part of the school and university curricula. People should be trained as citizens just as they are trained for the various professions.

As a result of this training a citizen should develop a deep concern for the good life of his fellow-citizens. He should be prepared to sacrifice his own interests and those of his class for the interests of the community. He should be able to form an independent judgment on matters of public interest. Respecting the individualities of others, he should respect their opinions, even though he may not agree with them. While trying to win over others to his point of view he should use the methods of discussion and persuasion and not those of force or violence. At the time of elections he should be able to choose a good representative. He should choose one who has the virtues of integrity (honesty), courage and ability. He should be conscious of his own disabilities and drawbacks and, so, should trust the representative after he has been chosen. He should have sound convictions on current political problems. Lastly, he should be conscious not only of his duties as a citizen of his own country, but also of the world at large. So he should be prepared to make sacrifices for international good-will and understanding.

Sir Ernest Simon is sure that the citizens who develop the above-mentioned qualities as a result of conscious and deliberate training for citizenship will be gradually able to solve the economic and political problems with which we are faced today.

Q. 3. What are the aims of education according to Sir Ernest Simon ?

Ans. We are not clear in our minds as to what is the aim of education. We say that its aim is to form character to produce a sound mind in a sound body and to promote an all-round and harmonious development of the personality. But all these are vague statements. So there is need to define the aims of education clearly.

According to most parents the main aim of education is to enable their children **to earn a living**. We live in a difficult world of acute competition. At the end of his educational career a student cannot get secure employment unless he has been properly trained for some job. This training is provided by *vocational education.*

The second aim of education is **general culture,** which means to broaden the mind, to cultivate the tastes and to stimulate the imagination. This need for general culture is felt because vocational education is narrow and too technical and so does not broaden the mind. Also, man now has greater leisure than ever before. So he needs such an education as will enable him to enjoy the books of the great minds during his leisure. All these aims are achieved by *general or cultural education.*

The third aim of education is **to make the student an ideal** citizen **of a democratic state**. Vocational and cultural education aim at personal success and intellectual or artistic enjoyment, but they do not make one a good citizen. They make one a capable technician or a great scholar, who may be an authority on some branch of art or literature. But they do not teach him his duties as a member of the community. But he should also be able to perform his duties as a citizen of a democratic state. He should be able to feel at one with the community. He should feel that whatever work he does is a service to the nation and, indeed, to humanity as a whole.

This aim is achieved through *education for citizenship.*

Q. 4. What are the essential qualities of an ideal citizen of a democratic state ?

Ans. Look up under *The Citizen of Democracy* in *Analytical Summary* above.

Q. 5. What are the merits and demerits of a dictatorship according to Sir Ernest Simon ?

Ans. Look up under *The Authoritarian Remedy* in *Analytical Summary* above.

Q. 6. What does Sir Ernest Simon say in "The Aims of Education for Citizenship" ?

Or

Make a summary of, "The Aims of Education for Citizenship".

Ans. See *Analytical Summary* above.

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25. THE VOICE OF HUMANITY

A. ANALYTICAL SUMMARY

Tagore asks the audience to forgive him. Tagore tells his audience that he has not prepared his speech. He generally does not prepare his speeches. He seeks inspiration from his audience and expresses the thoughts that come to his mind in their presence. But he cannot speak to them in their own language, Italian, which he does not know. He cannot talk in his own mother tongue, Bengali either, because they do not understand it. He is, therefore, compelled to address them in English, a language which is neither theirs nor his own. He requests them to forgive him for this.

What brought him to Europe ? Tagore decides to speak on why he visited Europe. He did so because he wanted to see for himself how the human mind was awake in Europe. The spirit of Asia, on the other hand, had been asleep for ages. Europe dominated the world, because her spirit was awake and in full blaze of its power and beauty.

His earlier visit. But this is not his first visit to Europe. He came to Europe first as a boy of seventeen accompanied by his brother. He had heard of the great poets and heroes of Europe and of the love of freedom and humanity of the Europeans.

His first introduction to Europe. His first introduction to Europe was Italy. His steamer stopped at Brindisi (in Italy) on a full-moon night. The sight of Europe asleep in moonlight was beautiful. Brindisi was a small and quiet town. He passed the night in what would now be considered a third-rate hotel. However, he felt a warmth of affection for Mother Europe.

The next morning he wandered in a near-by orchard. The beauty of its leaves and flowers was fascinating. But the most fascinating of all was the sight of a simple Italian maiden with dark eyes and a complexion not too white. She reminded him of Indian maidens.

His impression of Europe was that of a land of beauty, repose and joy. He fell in love with her at first sight.

The first impresstions of England. From Italy Tagore accompained by his brother, hurried to England, where he had to learn the English language.

He was then too young to appreciate the greatness of England or that of her people. It was winter. The trees were leafless. There were mists, fogs and the drizzle. The sun shone seldom. All this had no attraction for the boy Tagore and he felt home-sick. He was too young to enter into the spirit of England.

Went back home. Having stayed in England for only a few months, Tagore returned home. There he lived a life of idleness, avoiding all educational training that would enable him to obtain a University degree. However, living in solitude on the banks of the Ganges, he wrote verses, stories, and plays.

An inner message. While he was busy with his creative work, he received an inner message asking him to come out of his seclusion. So he called children around him. He loved children very much. He selected a beautiful and solitary spot where these children could be brought up in the company of Nature and in a spirit of wisdom and love.

The second visit to Europe. While he was busy doing service to children, Tagore received an inner message that he should go on a pilgrimage to the shrine where Divinity reveals itself in the thoughts and deeds and dreams of men. He felt that that sacred shrine was Europe and decided to pay a second visit to that continent.

In the mean time he had grown up and learnt much about man. He had learnt that human beings have suffered at the hands of Man. Still he hoped to find a place where the human spirit was like the sun behind the clouds.

Urest and dark misery— Why ? Travelling from Italy to Calais by train, Tagore saw the beautiful scenery on both the sides of the railway-line. He thought that the people of Europe had beautified the continent because they loved their soil. They had removed barrenness and made the land fertile. This force of love had created in their minds an irresistible power. Yet the minds of the Europeans are full of suspicion, jealousy and greed. Europe is enveloped in a cloud of misery. Why is this so ?

Love of her own soil not enough. In the past Europeans were concerned only with their own soil and their own people. They had only their own problems to solve. But now, because of her progress in science, Europe is responsible for the destiny of the whole world. Patriotism and nationalism are not enough for her. If Europeans take a wrong step in discharging this responsibility, their love of freedom, truth and beauty will wither at the root and God will no longer be pleased with them.

A rigid ugliness. Ugliness is to be found everywhere in Europe. Her cities are ugly. Her commerce presents a monotonous and ugly look. Her factories are symbols of greed and ugliness. Because of their greed the people of Europe do not have the patience to give a touch of beauty and grace to their factories and cities.

Science and the human spirit. We should feel proud of science. It has brought the people of Europe face to face with the infinite in Nature. It has brought about material prosperity. And it is in the material world that the spirit is nursed. The Europeans deserve their scientific discoveries because they are the result of their reasoning faculties and accurate observation. But they will deserve them in the real sense only when they develop the virtues of sympathy and self-sacrifice. Scientific knowledge without these virtues can be their destroyer. Peace imposed from the outside does not last long. Real peace comes from the inner spirit.

Faith in humanity. Tagore, however, does not despair. He has full faith in humanity. He admits that at present the baser elements of human nature are predominant, because the human races have met together for the first time. Because of the power bestowed upon them by science some races are dominating the others. They think that they have a right to rule over others for all time to come. But they will be disappointed, because the days of exclusive nationalism are numbered. Only those nations will prosper who are broad-minded enough to regard humanity as one great race.

Men are coming closer and closer day by day. If they still ignore sympathy and fellow-feeling, it will be suicidal for them. Tagore hopes that the coming together of men will result in the Unity of Man. He is sure that fellow-feeling and sympathy will overcome greed and exploitation. Human brotherhood and peace will be a reality.

B. WORD-NOTES AND EXPLANATIONS

Page 164

This moment—when he is able to talk to his audience in Milan, Italy. **I speak...surroundings**—I express the thoughts that are inspired in me by my surroundings. I feel it as part of my surroundings. **Not to my surroundings**—I do not regard myself as separate from the surroundings and so do not prepare a speech beforehand. Tagore means to say that he derives inspiration from his audience. **Silent voice**—feelings and emotions. **Blend**—mix. **Realm**—kingdom. **Your beautiful language**—Italian. **Mine**—Tagore's mother-tongue *i.e.*

Bengali. **Commerce**—exchange. **Sentiment**—feelings. **Reluctantly**—much against my wishes ; unwillingly. **At the outset**—at the very start (of my speech).

Shrine—place (or building) associated with something deeply venerated. Tagore regards Europe as the temple of humanity for the reason explained in the sentence. **These to meet**—*i.e.* Tagore would meet there. **Eternal**—what is ever-lasting ; what can never perish. **Dominated**—controlled. **Age-long**—lasting for long periods. **Slumber**—deep sleep. **In the depth of night**—in deep ignorance (esp. of modern science). **To read the stars**—to mark the passage of time by watching the course of the stars across the sky. **Lonely watchers**—the few intellectuals and leaders, whose minds are awake.

Page 165

Wish for...the darkness—wishing for an indication that light of knowledge is coming and the night of ignorance is coming to an end. **Longing**—a profound (deep) desire. **In full blaze**—shining brightly like a flaming fire. The brightness is that of power and beauty. **Voyage**—a sea-journey. **Voyage of pilgrimage**—a journey undertaken with the humility with which one undertakes a journey to a holy shrine. **For the moment**—for a brief period of time. **My own work**—Tagore's work of organising and supervising the education of children at Shanti-Niketan. **Shanti-Niketan**—an educational institution founded by Tagore. It is cosmopolitan in character. Here education is imparted in the lap of Nature. **The children**—*i.e.* the children who were receiving education at Shanti-Niketan.

Barely—hardly. **Visions**—imaginary conceptions. **The East**—the countries of Asia. **The ideal Europe of literature**—The image of Europe formed in one's mind after studying Western literature is more attractive than the really is. **Humanity**—kindness and sympathy.

Italy was...to Europe—The first country of Europe that I visited was Italy. **Rushing**—moving quickly. **Marvellous**—wonderful. **Enveloped...the moonlight**—moonlight fell on the whole scene. It seemed to cast on everything a magic spell, which one found impossible to explain.

Aggressively different—very markedly different. **Its heart was open to me**—It sympathised with me, as it were. **A dreamer**—one who sees visions of beauty, of a better social order etc., as a poet does. **Elated**—in high spirits ; in a very happy mood. **Termed**—called.

Page 166

Orchard—a fruit-garden. **Close by**—nearby. **A garden of paradise**—an exceedingly beautiful garden. **Paradise**—heaven. **Trespassers**—those who enter without permission. **Limpid**—clear ; transparent. **The hospitality...flower !**—The leaves, fruits and flowers of the orchard welcomed him, as it were. **Reminded me of**—looked like. **With eyes dark... of our hearts**—Honey is stored deep in the cells of lotus-petals just as in the petals of other flowers. A honey-bee pushes its proboscis deep into the cells of lotus petals and sucks up the sweet honey from there. Similarly, the beautiful Italian girl's eyes, which are dark like honey-bees, delve deep into one's hearts reaching the depths where love is stored. The eyes are likened to bees, because both are dark, the former sucking up honey and the latter honey-sweet love. The heart is compared to the lotus, because an unbloomed lotus looks like the heart. Throughtout ancient Indian literature, both religious and secular, the heart is compared to the lotus. **Emblem**—that which represents something other than itself ; a symbol. **Too white**—exceedingly white. **Pallid**—pale. **Pallid lack of cemplexion**—to have a pale or white complexion means to have no complexion, according to Tagore. **Caressed**—stroked. **Caressed by...of the Sun**—The Sun caresses or strokes the grapes with its warm kisses. That is the warmth of the Sun touches it and it ceases to be white. It develops a brownish hue. Similarly, the Italian girl's complexion had grown brownish in the hot Italian sun. Unlike England, Italy has a hot climate. **Modulated**—made a change for the better of.

Dewell upon—speak at length about. **Impressionable age**—the age when the mind is sensitive to all impressions. **Repose**—rest ; peace.

A case of...sight—He fell in love with Europe as soon as he saw her. **Fleeting**—passing ; not permanent. **Not free to stay**—because his brother wanted the party to move on towards England. **Hasten to**—go quickly to (England) in order to start my lessons. **A truant**—a student who keeps away from classes. **The language**—English. **The stamp of respectability**—I would look like one who deserves to be respected.

Homage—tribute ; expression of respect.

Page 167

The Sun...gifts—when the sun shone very seldom. **Rude refusal**—impolite repulsion. Because of the deep winter England did not seem to be inviting him. On the other hand, she seemed to be impolitely asking him to go away from there. **Homesick**—sad because of being away from home. **Sombrely dressed**—wearing dark-coloured suits. **Lodging-house**—the house in which he put up. **Bewilderment**—confusion ; the state of being puzzled. **Monotony**—its condition always being the same. Everyday it was the same leafless park. **The drizzle**—fine rain. **Distracted heart**—the heart that was drawn away from England and towards his home in India. **Yearning**—longing for. **Its own nest**—his home. **Recital**—narration. **Idle days**—the period during which he did nothing serious. **Studious by strenuous life**—a life of hard work, especially of hard-work at studies. **Beneficial**—useful. **Standardised culture**—what was considered culture according to fixed and generally accepted standards. **Dreamt**—indulged in flights of the imagination. **In solitude**—all alone. **Counter movement**—movement in the opposite direction.

Creative work—writing plays, verses and stories. **Inner message**—the soul's message. **Rescue them**—save them. **Dismal**—sad ; gloomy. **Dungeons**—literally, dark cells. That is, the gloomy class-rooms. **In collaboration with**—in co-operation with.

Page 168

What possessed me—what mysterious feeling controlled verse. **Pilgrim**—literally, one who journeys to a holy place.

Divinity—God. **Reveals itself**—expresses itself. **"What man...man"**—compare 'what man has made of man in Wordsworth's *Lines Writien in Early Spring*. **Elemental forces of Nature**—the forces of the four elements of Nature : earth, water, fire and air. **Ever**—always.

Quest—search. **Insists question**—the question that came to his mind over and over again. **Despair**—loss of hope. **Racked**—pained. **Contending**—conflicting. **Lurid**—highly coloured, specially suggesting flame and smoke. **Conflagration**—a big fire.

Page 169

Devotion—great love. **Irresistible**—that cannot be stopped. **Covetousness**—greed. **This life-giving...and mind**—the love of the Europeans for their soil. **Eradicate**—root out. **Hostile**—inimical. **Misery**—misfortune. **Menace**—danger ; threat. **Doom**—destruction. **A limited problem**—is the problem of bringing about the welfare of Europe only. **Nationalism**—love for one's nation. **Has reaped...welfare**—has got welfare in return. **Is fraught with**—is likely to cause. **Immense**—very great.

Laid bare—revealed. **Humanity**—human qualities.

Rigid—solid. **Apparent**—obvious. **Monotonous mask**—unchanging disguise. **Room**—scope. **The spirit**—the soul. **Creeping in**—advancing slowly.

Page 170

Moulded—shaped. **Matured**—made perfect. **Modulate all...of beauty**—patiently work during the whole of their leisure to create a minute detail of beauty. **Modulate**—adjust. **Riches of leisure**—wealth of leisure ; vast leisure. **Grace**—beauty. **Progress**—material progress. **Inhospitable**—uninviting ; repulsive. **Eddy**—whirlpool. **Voracity**—greed. **Call to mind**—recollect. **Homage**—tribute ; expression of respect. **Bequeathed**—handed down. **Posterity**—future generations. **The infinite**—God. **Our sages**—the sages of ancient India. **Extension**—expansion ; progress. **Domain**—realm.

Cry down—denounce. **Nurse...the spirit**—which contributes to the growth of the spirit or the soul. **By achieving ...material world**—Science has solved many mysteries. But with the solution of every mystery, it discovers a large number of other mysteries demanding solution. Man now realizes that the number of the mysteries in the material world solved by him and those yet to be solved is infinite. **Coming to**—covering. **Own**—possess. **Awaits your meriting**—waits to enable you to develop the virtues, because of which you can deserve to possess scientific knowledge. **Meriting**—deserving. **The greatness**—spiritual greatness. **The success**—outward success ; material prosperity.

Sternuously—with hard work. **Cultivated**—developed. **But discoveries...humanity**—While making scientific discoveries, which bestow upon us power and prosperity, we should not lose sight of human values ; *e.g.* love, sympathy, fellow-feeling, etc. **Knowing...Being**—Scientific knowledge must be subject to the control of Being or the soul. We should be guided by the spiritual values of love, sympathy, etc. while making use of scientific knowledge.

Page 171

Our Being—our soul. **Fundamental**—basic. **Brought into harmony**—made to agree. **At any cost**—under all circumstances, come what may. **Within...Science**—something whose nature and activity can be investigated by science. **Thus**—because you do not make proper use of it (Truth or knowledge given to you by science).

If you acquire...to be safe—Science has put tremendous power at your disposal. You must have tremendous spiritual power to put it to proper use. Otherwise the power put in your hands by science may destroy you. **Cultivate**—develop in yourselves. **Qualities**—spiritual qualities : love, fellow-feeling, etc. **Sovereign**—absolute ; exclusive.

I have...humanity—I believe that human nature is essentially good, that it wants peace and prosperity and not destruction. **Baser**—ignoble (elements in human nature). **Predominate**—have the upper hand. **Exulting**—expressing great joy ;

rejoicing. **School-boy**—childish. **Superstition**—false belief. **Eternal**—everlasting ; for all time to come. **Explosive**—causing an explosion ; that which results in bursting. **Once**—refers to the early periods of the Earth's age, when earthquakes were far more violent and far more common. **Evidence**—proof. **Sway**—domination ; authority ; control. **Destiny**—future.

Their's—of the powerful. **Thrived**—developed ; grown. **The exclusive...individualism**—the feeling that one should care only for the welfare of one's own nation (even at the cost of others). **Perpetual**—that which exists always ; constant. **Disharmony**—disagreement. **Magnanimity**—broad-mindedness. **That enables...all races**—which will make them feel that, inspite of the existence of many races, all human beings belong to the same race ; that is, the human race. It will make them believe in the Unity of Man.

Page 172

Ignore—disregard. **Humanity**—all human beings regarded as belonging to one race. **Sure**—definite. **Suicide**—self-destruction. **The spirit of the age**—the main tendency of the present age. **Incarnated**—embodied. **Translated**—changed.

Seeking—in search of. **The voice of humanity**—the voice that comes from the human heart and that calls upon us to respect the human values like love, sympathy, human brotherhood etc. **Solemn**—serious. **Clamour**—noise. **Slave-drives**—literally, those who make slaves toil hard. It refers to the races which have gained tremendous power as a result of the progress in science and so dominate the other races and treat them like slaves. Many European countries were colonial powers with their colonies in Asia and Africa. **In whispers**—in low tones. **Behind closed doors**—this is so because people are so much afraid of those wielding power that they dare not express their thoughts freely and in the open. **Cry of judgment**—people will openly pronounce their judgment on the power-drunk. They will denounce the latter. **Vulgar**—uncivilized. **Brute**—beastly ; inhuman. **Awe**—the feeling which is a combination of reverence (great respect) and fear.

C. EXPLANATIONS WITH REFERENCE TO THE CONTEXT

1. When I speak, I speak *with* my surroundings and not *to* my surroundings. **(Page 164)**

Context. This sentence occurs in Tagore's *The Voice of Humanity*, which is the text of a speech he delivered in Milan, Italy in the course of his second visit to Europe.

Explanation. Tagore tells his audience that he has not already made up his mind, as speakers generally do, about the subject of his speech. This is so because he is essentially a poet and not a speaker. A poet never knows before-hand as to what he is going to express. He is inspired by his surroundings. He may observe Nature's beauties around him. He may be face to face with a human situation or problem. These arouse in his mind certain emotions, which he cannot help expressing. So Tagore says that he will draw the inspiration for his speech from his surroundings. By this he means to say that he is in Europe and that this fact will give rise in his mind to certain thoughts and feelings which he will express. Some thoughts will also be aroused in his mind at the sight of his audience. He will express all these thoughts and emotions and not speak on a subject selected before-hand.

2. There was an Italian girl there, who reminded me of our Indian maidens with eyes dark like bees, which have the power to explore the secret honey-class of love in the lotus of our hearts. **(Page 166)**

Context. This sentence occurs in *The Voice of Humanity* by Tagore.

Explanation. Speaking about his first visit to Europe, Tagore says that the first country he visited in that continent was Italy. Having passed the night in a hotel, in the morning he stayed into a beautiful orchard. There he chanced to see a beautiful Italian girl with a coloured kerchief round her head. She had a brownish complexion and dark eyes. So she reminded him of Indian maidens (Now add what has been written under *Word Notes and Explanations above*).

3. We too have suffered at the hands of man—not tigers and snakes, not element forces of nature, but human beings. Men are ever the greatest enemy of Man. **(Page 168)**

Context. This extract is taken from *The Voice of Humanity* by Tagore.

Explanation. While Tagore was busy educating children at Shanti Niketan, an inner voice asked him to go to the shrine where Divinity is revealed in the thoughts and deeds of man. He thought that that shrine was Europe and decided to visit that continent for the second time. When he had visited Europe first, he had been only a boy of seventeen. Since then he had grown up and added much to his experience of the world and human affairs. He had learnt much about the history of man. Like the poet Wordsworth he had felt sad to see that men have suffered at the hands of other men. Tagore told his audience in Milan, Italy, that the people of India also had suffered at the hands of other men. We often think that not men, but carnivorous animals and poisonous reptiles are the enemies of man. We think that man can suffer because of tigers and snakes, for example. The former kill him by sucking his blood and the latter with their poisonous stings. Ever since primitive times human beings have suffered also because of the elemental forces of nature. Fire, floods, storms, earthquakes and thunder-bolts have either killed them or caused them grave suffering. But the people of India were not suffering because of any of the carnivorous animals, poisonous reptiles or the elemental forces of Nature. As mentioned above, they were suffering at the hands of other human beings. The reference is to the British who had then been ruling over India for about a hundred and fifty years. As a colonial power they caused much suffering to the people of India. They exploited them and used brutal force to suppress them. Tagore was one of the great Indians, who raised their voice against this exploitation and suppression. He told his audience in Milan that Man had always been the greatest enemy of Man.

4. Factories are the triumph of ugliness, for no one has the patience to try to give them the touch of grace and, so everywhere in God's world today, we are faced with what is called

progress—a progress towards inhospitable ugliness towards the eddy of a bottomless passion, which is voracity. **(Page 170)**

Context. This extract is taken from *The Voice of Humanity* by Rabindranath Tagore.

Explanation. Because of the immense power bestowed upon them by science, the people of Europe are responsible for the peace and prosperity of the whole world. And if they do not shoulder this grave responsibility with sympathy and love for others, their humanity will degenerate. If they stick to material values, selfishness and greed, they will lose their love of freedom, truth and beauty. Already an ugliness is apparent in their cities. There is little beauty anywhere. This is so because the creation of beauty needs patience. But the people of Europe, concerned only with their material prosperity and busy making as much money as possible, have no patience to create beautiful things. They have established a number of factories to make themselves materially richer. But they have no patience to make them beautiful. Their factories are, in fact, the ugliest objects in their ugly cities. They are progressing materially, but their progress is leading them only to ugliness, which is uninviting and repulsive. The desire for material progress also makes them greedy. They are, as it were, led towards a bottomless pit, because greed is a passion that can never be satisfied, just as a bottomless pit can never be filled up. The more you get the greedier you become.

5. If you have acquired a thunder-bolt for yourself, you must earn the right arm of a god to be safe.

(Page 171)

Context. This sentence occurs in Tagore's *The Voice of Humanity* which is the text of a speech he delivered in Milan, Italy, in the course of his second visit to Europe.

Explanation. Tagore says that science has placed immense power at the disposal of the people of Europe, but there is a danger that it may turn against them and destroy them. They can be saved from this destruction only if they combine their immense power with humanity, that is, the spiritual qualities of love, fellow-feeling and sympathy. The thunderbolt is the symbol of immense destructive power. In mythology it is weilded by the gods and not by human beings, because the former have the strength to save themselves from it. In Hindu mythology the king of the gods, Indra, himself weilds the thunderbolt. The power bestowed upon the modern man by scientific inventions and discoveries is the thunderbolt of modern times. So he should develop the strength of a god to be safe from it, as, otherwise, it will destroy him. That strength lies in the spiritual values like love, fellow-feeling and sympathy. If man does not develop these qualities in himself modern science will destroy him.

6 They take the name of science to cultivate the school-boy superstition that they have certain physical signs indicating their eternal right to rule, as the explosive force of the earth-quake once might have claimed, with enough of evidence, its never-ending sway on the destiry of the earth. But they in turn will be disappointed.

(Page 171)

Context. This extract is taken from *The Voice of Humanity* by Rabindranath Tagore.

Explanation. School-boys are capable of having some childish superstitions. If anyone of them has a physical sign like a mole, they superstitiously read some meaning in it. In one respect Europeans, and especially the Britishers, are like school-boys. They two have a physical sign—their white skin. They childishly believe that because of this sign they are superior to the other races and have a right to rule over them for all time to come. They make use of science to support this mistaken belief. They think that the power bestowed on them by science can enable them to suppress and dominate for ever the people of India. But brute force cannot dominate for ever. In the ancient Geological epochs violent earthquakes were too frequent. The earthquake determined what the shape of the Earth's crust would be at a particular place. It changed that shape too often. If man had come into existence at that time, he would believe that the earth-quake would dominate the Earth for all time to come. But, in due course, volcanic activity grew weaker and weaker and earth-quakes milder. At present earth-quakes affect the Earth's crust little. Similarly, the colonial powers, particularly the British will lose their forcible grip on their colonies. Thus they will be utterly disappointed.

7. Perhaps it is already being uttered in whispers behind closed doors, and will grow in volume till it bursts forth in a thundering cry of judgement, and the vulgar shout of brute force is silenced for ever. **(Page 172)**

Context. This is the concluding sentence of *The Voice of Humanity* by Tagore.

Explanation. Science has bestowed immense power on the people of Europe. But power has made them selfish and greedy. They regard their colonial subjects as mere slaves and exploit and suppress them. Science has provided men with wonderful means of transport and communication and so brought them near one another. If they do not base their relations on human values, they will only destroy one another. Humanity is the solution to all their problems. And Tagore has come to Europe to hear the voice of humanity. He does not hear it uttered loudly but he is sure that the people at large prize human values. They dare not speak openly in support of them because of the fear of those in authority. But he feels that they have already started talking about them to each other in low tones and in private. He feels sure that the good in human nature will assert itself. People will openly demand that human values should guide the actions of their governments. They will sit in judgment on their cruel rulers and condemn for their cruel deeds. Those responsible for cruelty to their colonial subjects will be awe-struck. They will stop using brute force against the latter. And with the universal respect for human values will come with peace to mankind.

D. QUESTIONS AND ANSWERS

Q. 1. What are Tagore's views on modern European civilization ? What advice does he give to the people of Europe ?

Ans. Tagore is all praise for Europe for her wonderful achievements in science. With the help of their powers of reasoning and acute observation the people of Europe have made wonderful inventions and discoveries. Science is Europe's gift to humanity. The future generations of men also will benefit from science. Tagore pays homage to Europe in return for her gift of science. He praises her for another reason as well. Her people love their soil. By their hard work they have banished barrenness from that soil. They have cultivated it and made it fertile and beautiful. They have overcome everything that was hostile in their surroundings. As a result of their hard work and scientific inventions and discoveries they have made much material progress. They are great patriots.

But, in spite of all this, unrest prevails everywhere in Europe. Suspicion, jealousy and greed have banished peace from that continent. Ugliness meets the eye everywhere. The cities of Europe are ugly, but her factories are the triumph of ugliness. We come across little beauty anywhere, because the people are concerned only with their material progress and have no leisure and patience to create beautiful things.

Because of their selfishness and greed the patriotism of the Europeans is aggressive. They care for the welfare of their own respective countries only. This has given rise to imperialism. With the help of the power bestowed on them by science they have subjugated many nations. They exploit and suppress them, treating them as no better than slaves. Thus man has proved to be the greatest enemy of man, a worse enemy than a tiger, a snake or an elemental force of Nature. Indians, too, have been suffering at the hands of Man. The citizens of a British colony, they are being exploited and ruthlessly suppressed.

Because of the power bestowed upon her by science Europe is responsible for the welfare of the whole world. Narrow and aggressive nationlism, therefore, is not enough for her now. She must realise her responsibilities to the whole human race. If she does not do so, she will lose her love of truth, freedom and beauty and be forsaken by God.

There is a danger that the tremendous power in the hands of Europe may turn against her and destroy her. In order to be safe from it and use it to the advantage of all mankind she must have a strong arm to weild it. That strength lies in spiritual values. Tagore advises the people of Europe to cultivate the virtues of love, fellow-feeling and symathy. There is no other way to achieve peace. This is all the more necessary because the people of the world have come closer as never before. If they do not follow the principle of human brotherhood, they will destroy one another. So all should work for the realisation of the ideal of the Unity of Man. The days of aggressive nationlism are numbered. Only those countries can survive which are prepared to make sacrifices for others.

Tagore has firm faith in human nature. He is confident that the good in human nature will assert itself. He feels sure that the forces of love and sympathy will overcome those of violence and that the ideals of peace and human brotherhood will be achieved.

Q. 2. What were Tagore's first impressions of Italy and England ?

Ans. Tagore's elders decided to send him to England to learn the Engish language. So he left for Europe at the age of seventeen, accompanied by his brother. Italy was his first introduction to Europe. Their steamer stopped at Brindisi in Italy. It was midnight and a full moon was shining in the sky. Tagore rushed to the deck and enjoyed the scene of Europe asleep in moonlight. He found Brindisi a small town not much unlike the towns with which he had been associated since childhood. He was glad to pass the night in a hotel. It had no electricity and other amenities and would now be called a third-class hotel.

On the following day he and his companions wandered into a nearby orchard. With its leaves, flowers and fruits it looked very beautiful in sunlight. He saw an Italian girl there. She was very beautiful, though simple. Her complexion was not too white and she had dark eyes, which arouse the feelings of love in one's heart. She looked like one of the Indian maidens.

Being of the impressionable age of seventeen, Tagore was impressed by the beauty and repose of Italy. In fact, he fell in love with Europe at first sight.

Alhough Tagore would have liked to stay on in Italy, his brother decided that they should leave for England so that he could start his studies as soon as possible.

He was not impressed by England or her people. It was winter. Coming from a hot country, he felt there as if he was out of his element. There were no leaves on the trees. No birds sang. The sun shone very seldom. There were mists, fogs and the drizzle. The country presented a monotonous look. She repelled Tagore. He felt home-sick and returned to India. That was the end of his first visit to Europe.

Q. 3. What does Tagore say in "The Voice of Humanity"?

Ans. See *Analytical Summary* above.

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